

CANNED!

Downside of the recycling center eviction **P10**

ON A MISSION MISSION

Underground art icon surfaces with a book **P23**

BEEP BEEP!

'Honk If You're Horny': retro porn at YBCA **P24**

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weather must-haves
from local stores. **PAGE 18**

GUARDIAN FASHION PHOTO BY CABURE BONUGLI (SHOT IN THE CITY)

ON RYAN: BILLY REID ASYMMETRICAL SHIRT, MILL MERCANTILE; HAT, GLOVES, ARCAM

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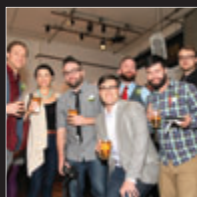
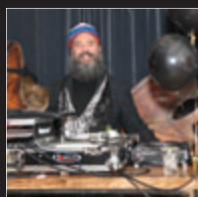
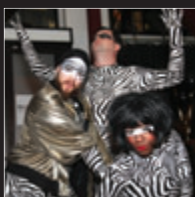
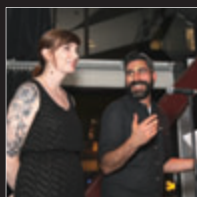
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& AFTERPARTY

On Wednesday, November 28, the Guardian honored up and coming talent in the performing and visual arts with a private awards ceremony 111 Minna. For the 24th year, we saluted local and cutting edge talent, and then partied down with the winners and friends at the after party.

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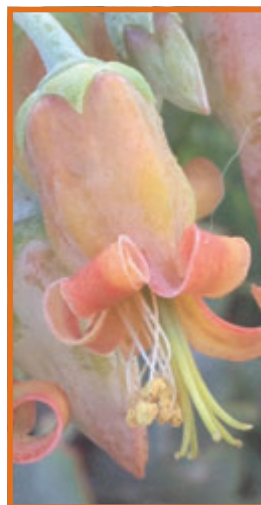


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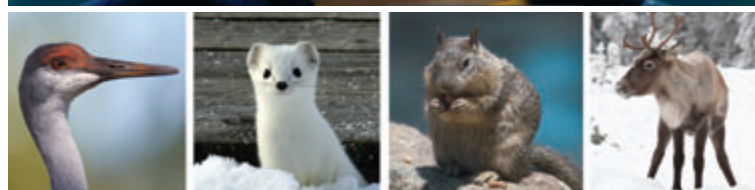
Tofu and Whiskey



Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrashy punk, and everything in between.

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GUARDIAN INTELLIGENCE

What you need to know



BURNING MAN BECKONS THE ALIENS

Burning Man founder Larry Harvey sent burners scrambling to Wikipedia last week when he announced the art theme for the 2013 event, “Cargo Cult,” and posed the intriguing question, “Who is John Frum?” Perhaps the most esoteric theme in all of the years that Harvey has applied them to this 27-year-old annual countercultural celebration, this one draws from stories of indigenous cultures that have been awed by the advanced technology of American visitors, from cults and rituals to beckon them back, morphing into our own modern fascination with the cargo dropped on us by mysterious visitors, whether they be multinational corporations or extraterrestrial life forms. As Harvey wrote, “all we can do is look beyond the sky and pray for magic that will keep consumption flowing.” Ruminates on that one, artists and party people.



DON'T MAKE THE DEAL, DAVID

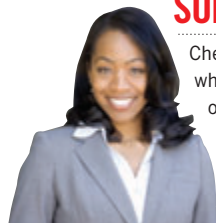
Willie Brown, the conflict-riddled Chronicle columnist, managed, somewhere between his odes to Dim Sum and the Macy's holiday windows, to leak out a bit of interesting political gossip, and we've heard it elsewhere around town: Sup. David Chiu cuts a deal with Sup. Scott Wiener, supports Wiener for board president — and Wiener backs Chiu for state Assembly. The idea: Chiu could get Wiener his six votes, and Wiener would help Chiu cut into the solid LGBT constituency of Sup. David Campos, who also wants the Assembly seat. Chiu told us not to believe everything we read in Willie Brown's column, which is good advice — but the deal wouldn't make that much sense anyway. Wiener's folks are too conservative to vote for Campos anyway. And by supporting Wiener, Chiu would lose big with the left in an East Side progressive district.

WIENER FILES CHARGES IN POTTY-ROOM PHOTO

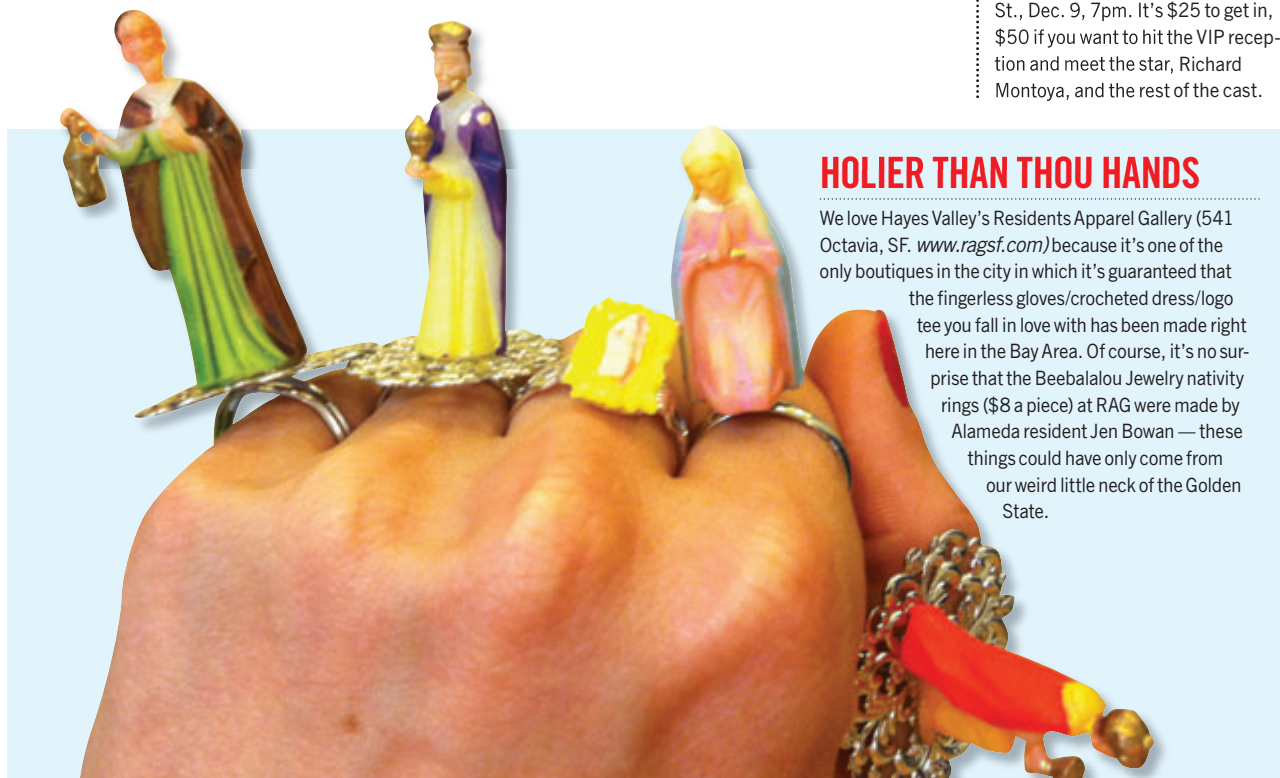
The oddest chapter in the ongoing feud between Sup. Scott Wiener and blogger, shit-disturber, and often-annoying activist Michael Petrelis has led to criminal charges. Petrelis, it turns out, happened upon Wiener (by chance or intent) in a City Hall men's room and tried to snap a picture of the supervisor using the urinal. The camera didn't work, though, and by the time he got an image, Wiener's wiener was long away; he just got a photo of the unhappy pol standing at the sink with his toothbrush. Pointless pic — and really bad behavior by Petrelis; we have our fights with Wiener, but the guy deserves the right to piss in peace. No First Amendment rights here — anyone has a reasonable expectation of privacy in a bathroom, and Petrelis needs to get a grip and stick that camera someplace where it can't do any harm. Still, Wiener's response — he called the sheriff and is pressing criminal charges — seems a bit overblown. Does Wiener — or anyone else — really want this to go to trial?



SUP. COHEN'S BEST FRIENDS



Check out the Host Committee list for a Dec. 13 “birthday fundraiser” for Sup. Malia Cohen, who isn't up for re-election for another two years. Every bad actor in town seems to be in on the action: Ron Conway, the Police Officers Association, anti-tenant activist Brooke Turner, two conservative unions (UHW and the Teamsters) ... it's a rogue's gallery of anti-progressive forces. Ticket prices start at \$2,000. And the checks can be made out to Malia Cohen for DCCC 2012 -- a committee for a race that's long over.



HOLIER THAN THOU HANDS

We love Hayes Valley's Residents Apparel Gallery (541 Octavia, SF. www.ragsf.com) because it's one of the only boutiques in the city in which it's guaranteed that the fingerless gloves/crocheted dress/logo tee you fall in love with has been made right here in the Bay Area. Of course, it's no surprise that the Beebalou Jewelry nativity rings (\$8 a piece) at RAG were made by Alameda resident Jen Bowen — these things could have only come from our weird little neck of the Golden State.



THE FIZZLING RECALL

Why has the San Francisco Democratic Party delayed, and delayed again, then pretty much punted on a resolution supporting a recall of Sheriff Ross Mirkarimi? Easy -- nobody on the panel wants to deal with it. The wiser heads seem to have made the case that the last thing the DCCC needs now is a recall fight. That seems to be the spirit in a lot of the city, where people of all political stripes are ready to move on.

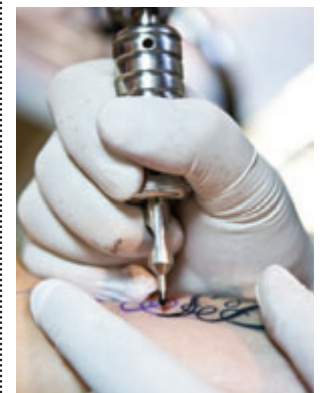
THE OTHER BARRIO

A short story by Alejandro Murguia, SF's poet laureate and Guardian columnist, has been made into a movie (produced in part by former Guardian photog Lou Dematteis; old home week here). It's called “The Other Barrio,” and it's a noir tale that has as a tagline, “the city is changing ... neighborhood by neighborhood, block by block, bar by bar ... change with it or fight fire with fire.” There's a benefit screening at the Brava Theater, 2781 24th St., Dec. 9, 7pm. It's \$25 to get in, \$50 if you want to hit the VIP reception and meet the star, Richard Montoya, and the rest of the cast.

A NEVIUS SCOOP: PEOPLE HAVE TATTOOS!

It's always a trick to figure out What the Fuck Chuck Nevius is thinking, and his Nov. 27 blog was particularly strange. “Every younger generation must have some trait, characteristic or trend that totally alienates their elders,” he wrote, “Now, without any question, it is ink. Tattoos.” More: I think, I hope you like all that ink when you are 50. Because I've seen those guys with the flames on their arms, or the barbed wire tat around their bicep, when they get older. And they don't look hip or trendy then. They look old and wrinkled.”

Chuck, Chuck, Chuck: The Tattoo thing started way long ago, at least 20 years before you noticed it. And the 50ish types we know all still love their tats. Maybe we'll get some more — you know, to make those wrinkles look cool.



POLITICAL ALERTS

FRIDAY/7

COALITION ON HOMELESSNESS CELEBRATES 25 YEARS

Polish Club 3040 22nd street SF \$15 — \$75 D.J. Glen Castro, live music by Chicken Paw, Mexican dinner by Justice Warrior Madres. There aren't many groups in the city that do as much good, for as many people, on the ground, for as little money as the Coalition on Homelessness. Founded in 1987, when city officials were still trying to figure out what to do with all those people driven by Ronald Reagan out of homes and onto the streets, the coalition provides support and advocacy for the often voiceless. Oh, and it publishes the Street Sheet. cohsf.org

SATURDAY/15

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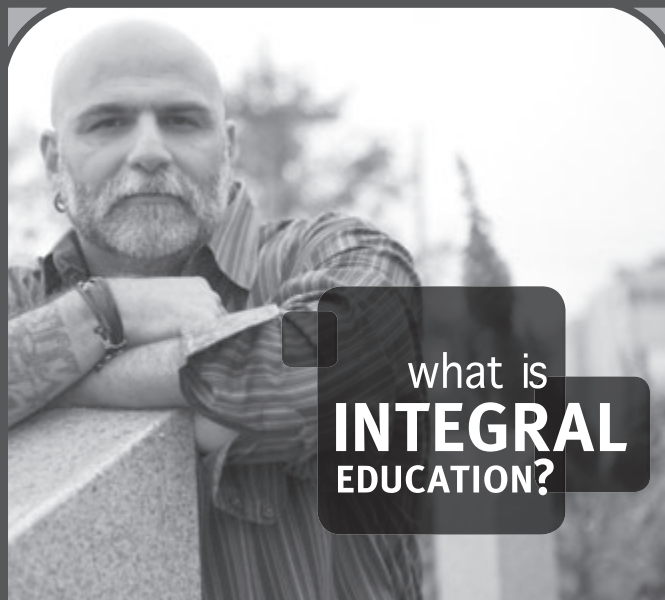
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Thursday, December 6

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DRAMA THERAPY

Sunday, December 9

1:00PM–3:00PM, room 216

SOMATIC PSYCHOLOGY

Wednesday, December 12

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ON THE BLOGS

POLITICS

What's wrong with the mayor's
sustainable energy task force report?
A lot.

A look at the city's overhaul
of ethics laws

The New York Times on Twitter
and corporate welfare

NOISE

Live Shots from Sufjan Stevens'
totally sold-out holiday show at
Great American Music Hall and the
buzziest of buzz bands Death Grips,
onstage at Slim's

Taylor Kaplan reviews the latest
releases by Brian Eno and
Scott Walker

Marke B. interviews Tormenta Tropical

PIXEL VISION



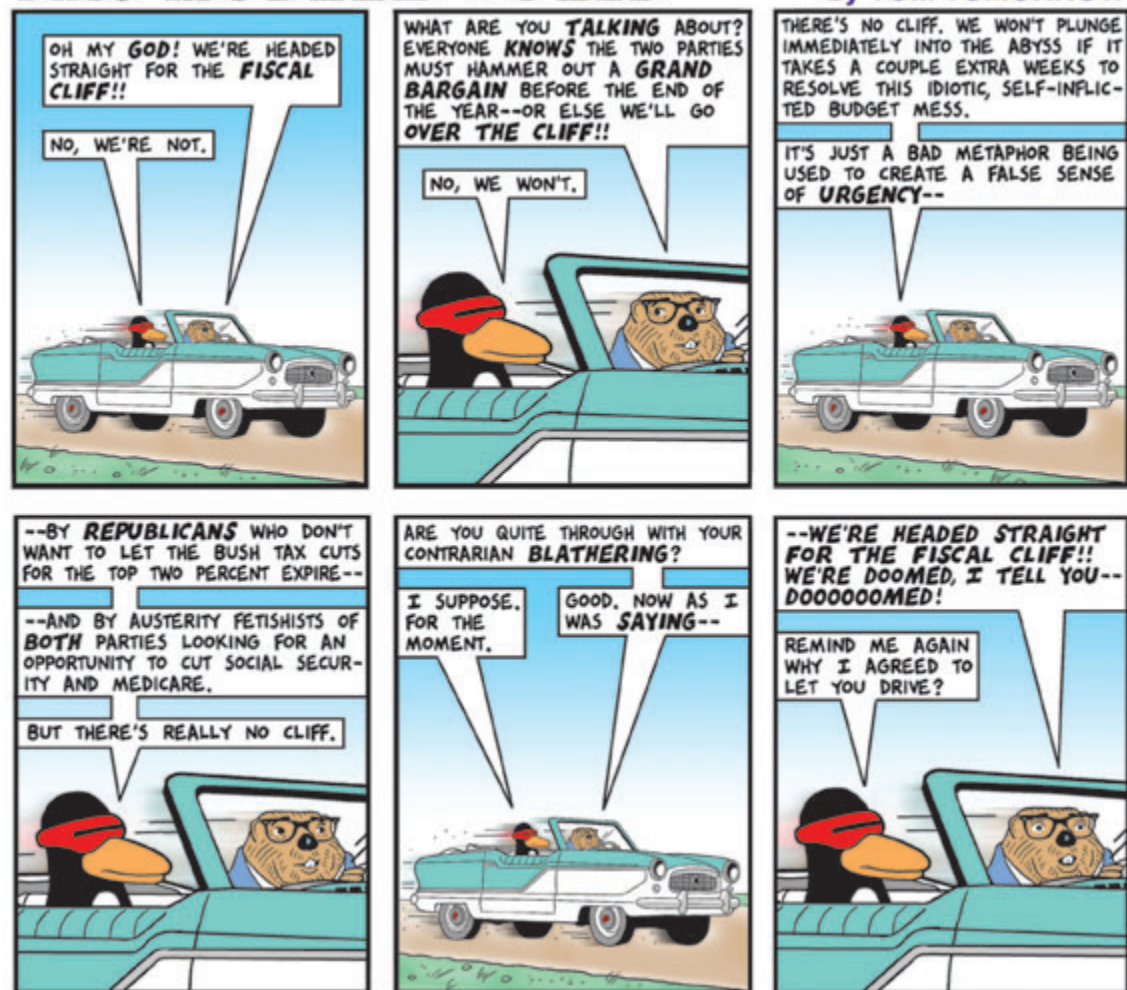
Kitty porn: A whole bunch of photos
from the SFPDA holiday pet windows
at Macy's

George McIntire chats with W. Kamau
Bell about his new TV show, on the
week the comedian plays the Fillmore

Crab watch: The week in crab

THIS MODERN WORLD

by TOM TOMORROW



VOTE YES ON FRESH SCHOOL MEALS

BY DANA WOLDOW

OPINION My young friend ate school meals in San Francisco for 12 years. With food in short supply at home, he had little choice but to eat cafeteria offerings, but he was disheartened by the rubbery meat patties and limp vegetables that characterize frozen reheated school lunches. That's why he was thrilled to hear that SFUSD wants to replace frozen meals with freshly prepared entrees. Although his school lunch days are over, his younger siblings still rely on the cafeterias. He hopes they will never again be served a meal still frozen in the middle, or the lifeless, tasteless food he remembers.

For years, parents and students have identified "fresh healthy food" as the most wanted improvement to school meals. SFUSD has tried to respond; middle and high schools offer lunch choices prepared daily on site, in addi-

tion to the traditional frozen reheated entree. But now SFUSD is ready to move forward with a new meal contract that would ensure all meals at every school are freshly prepared locally.

School officials are bringing the proposed contract, with Oakland-based Revolution Foods, to the Board of Education Dec. 11. With board approval, students will be enjoying freshly prepared meals as early as January 7th.

Healthier food, happier students and parents — what's not to like? The price, of course. In expensive San Francisco, with above-average food and labor costs, the money the federal government provides for school meals for low income students is already insufficient to cover the cost of serving those meals. Replacing cheaper frozen entrees with freshly prepared offerings drives the price higher still, and despite the passage of Prop 30,

SFUSD continues to face major financial challenges.

The board should approve the new meal contract despite its higher cost — because academic achievement, equity and proper nutrition are not unrelated issues. Better food means better nourished students; healthy kids take fewer sick days and are better able to learn. Kids who eat only a few bites of unappealing meals return to class without the fuel they need to power them through an academic afternoon. Hungry students struggle to focus, or even to stay awake; they can be quick to anger (a condition school counselors call "hangry" — angry because hungry) and disrupt learning for everyone.

SFUSD's student nutrition department runs the largest public feeding program in the city; the majority of school cafeteria patrons are low-income

CONTINUES ON PAGE 7 >>

THE REALITY OF RENEWABLE ENERGY

BY TIM REDMOND
tredmond@sfbg.com

EDITOR'S NOTES The San Francisco Local Agency Formation Commission is holding a hearing Dec. 7 on the Mayor's Renewable Energy Task Force report. That may not sound like the most exciting moment in any of our lives — but it's actually worth talking about, a lot. Because the city has a goal of reaching 100 percent renewable energy in just eight more years, and the task force think it can be done — and the report, while it has its moments, completely screws up the central tenet of any long-term renewables policy.

Background: Former Mayor Gavin Newsom, who was prone to making sweeping press statements about things he never really intended to do, proclaimed in 2010 that San Francisco would be free of all fossil fuel electricity in ten years. Then he went on his merry way to the Lieutenant Governor's Office.

It fell to his successor, Ed Lee, to figure out how to make this happen, so Lee appointed a task force to study the situation. A lot of the members were environmental activists; some were experts in solar energy. One, Ontario Smith, worked for Pacific Gas and Electric Co., hung up five minutes into the first phone-conference meeting, and took his name off the final report.

If you don't think this is serious business, you haven't been looking out the window this past week. Scientists are now saying that it's already too late to prevent the surface temperature of the Earth from rising 3 degrees, which means volatile and dangerous weather patterns are going to be part of the future anyway, and things might get way, way worse. San

CONTINUES ON PAGE 7 >>



THE REALITY OF RENEWABLE ENERGY CONT>>

Francisco's energy policy isn't going to prevent China from burning coal, but it's a step — and a 100 percent renewable portfolio would be a signal to other cities (and countries) that this is economically and technically feasible.

The report has 39 recommendations, many of them simple, practical, and laudable. It talks (correctly) about the importance of distributed generation — that is, small-scale solar and other renewable systems on houses and commercial buildings. It gives a nod to CleanPowerSF, the city's community-choice aggregation system.

And it never once mentions public power.

In fact, from the tone of the report, the city plans to get to 100 percent renewable generation with the support and assistance of PG&E.

Let me give you a ring on the clue phone, folks: It isn't going to happen.

Private utilities don't have any interest in distributed generation, because it, quite literally, destroys their business

model. If I have solar panels on my roof that meet my family's energy demands, I have no need for PG&E anymore (except to use the company's grid as a storage battery system, but soon we won't need that, either). The only functional path to 100 percent renewables in a dense city is small-scale generation — and PG&E stands directly in the way.

I've always been a proponent of public ownership of essential services — water, power, streets and roads, firefighting and police operations, broadband, etc. But when it comes to electricity, this is more than a financial and resource-control issue. I see no path to a carbon-free (and nuclear-free) future, in San Francisco or anywhere else, as long as private companies make profits generating power in one place, shipping it along their private lines, and selling it someplace else.

Public power is not sufficient to create Newsom's energy dream — but it's absolutely necessary. And I hope the members of LAFCO make that point — and suggest that the task force update its report to reflect economic and political reality. **SFBG**

VOTE YES ON FRESH SCHOOL MEALS CONT>>

children of color, so offering better food is an equity issue.

If the board nixes the new contract, meal costs will still increase in 2013, with food, milk and delivery prices already rising. So SFUSD would find itself paying more for the same frozen meals students reject

now.

The SF Board of Education meets at 6pm, in the Irving G. Breyer Board Meeting Room on the ground floor at 555 Franklin Street. **SFBG**

Dana Woldow is the parent of three SFUSD graduates, and has been an advocate for better school food since 2002.

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@ IN MEMORY OF SPAIN

By the time I arrived in San Francisco, in 1982, Spain Rodriguez was already a legend — a protégé of R. Crumb, one of the founders of the underground comix movement, the illustrator who did the posters for the Mime Troupe ... all of us young hippies, punks, artists, and writers lived in awe.

When I first heard he might do a cover for the Guardian, I thought: Wow. We've made it.

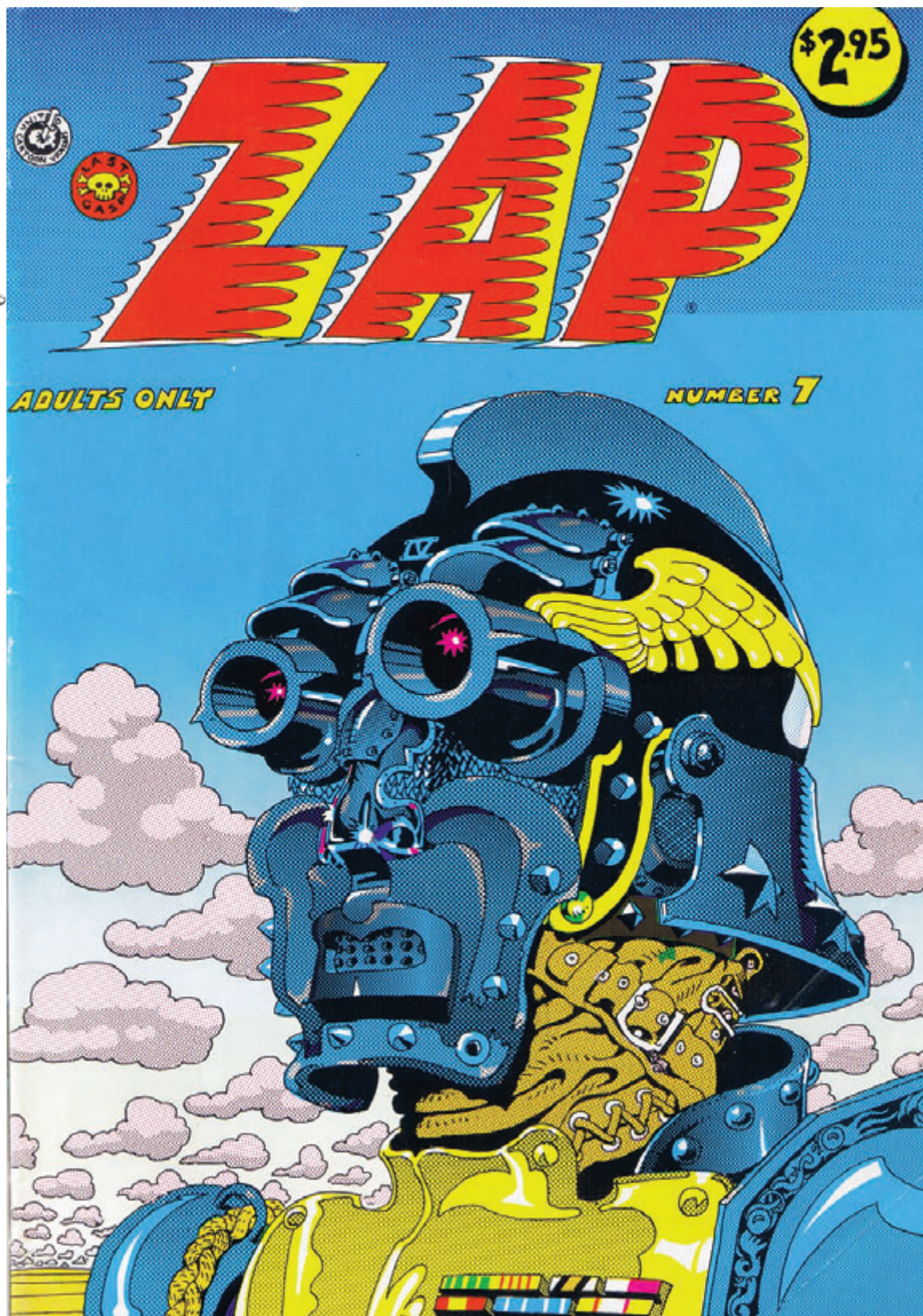


He came into the office with a sketch, and I met a really mellow man, with no apparent ego or sense of fame. I made some sugges-

tions (timidly — how does a young editor suggest that an artistic icon change his work?) and Spain nodded, thanked me for my input and did everything I asked.

Over the years, he did probably a dozen Guardian covers, every one a gem — and in every case, he was a pleasure to work with. With all due respect to my friends in the creative world, that's not always the case with cover artists; I actually had one person tell me once that I wasn't paying her enough to have her listen to my suggestions. But Spain was just a wonderful, decent guy who happened to be one of the most talented artists of his generation.

He died Nov. 28, after a battle with cancer, at his home in Bernal



Heights. He was 72.

Spain — and that's how he was known to all of us, and how he signed his work — was born in Buffalo, New York, went to art school in Connecticut but quickly dropped out and hit the New York underground art scene, with Art Spiegelman and Crumb. He was one of the early creative forces in the legendary Zap Comix, which reflected his radical left leanings,

the (graphic) sexual revolution, and his love for poster art.

By the 1970s, he was in San Francisco, working with Ron Turner at Last Gasp, which published most of the era's most important underground comics. We ran one of his 1980s comic strips, "Factwino V. Armageddon Man," which also became a Mime Troupe play.

When I went to see his wife,

Susan Stern, to get some pieces of art to run with this story, she showed me the amazing unfinished mural he was doing on the wall of his studio. "He worked on it every day," she said. "It was as if he had to draw or die."

We will miss him. San Francisco will miss him. There will be a memorial in the spring, and I'll keep you posted. — **Tim Redmond**

\$ SFUSD NEEDS \$2.7 MILLION. JUST DO IT.

The San Francisco school district's achievement gap exploded into the news when district officials learned that as many as 1,900 high school juniors — the vast majority of them students of color — aren't on track to meet the new graduation standards.

It's a crisis: The district several years ago mandated that every high school graduate complete the A to G classes required by the California State University system -- essentially a requirement that every graduate be prepared for college. It was going to be a tough standard to meet — and that was before the state whacked \$77 million out of the SFUSD budget.

To make things worse, the district's funding for after-school classes to help students who are behind catch up — known as "credit recovery" — is ending in December.

So Sup. Jane Kim is asking the city to pick up the \$2.7 million tab for the credit recovery program, which makes perfect sense: If 1,900 kids don't graduate from high school, the impacts on the city, from crime, unemployment, and social-service needs to homelessness, will vastly exceed that number.

The problem: The mayor's office wants to take some of the money from the Rainy Day Fund, a pool of cash that the city gives the schools, mostly to prevent teacher layoffs. "We're in support of the \$2.7 million allocation," teacher's union staffer Ken Tray told me. "We can't fail these kids. But we're afraid that the money that would go for this very good thing would lead to teacher layoffs."

So Sup. David Campos and others are asking a simple question: Since the city's budget is getting better, and it's a tiny amount of money, why not just give it to the schools without any games or strings? — **Tim Redmond**

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The San Francisco presentation is made possible by leadership support from the Phyllis C. Wattis Fund for Traveling Exhibitions.

Left and center: Jasper Johns, *Highway*, 1959; Private collection. *0 through 9*, 1960; Collection of the artist. Both © Jasper Johns/Licensed by VAGA, New York, NY. Top right: Jay DeFeo, *After Image* (detail), 1970; The Menil Collection, Houston; gift of Glenn Fukushima: © 2012 The Jay DeFeo Trust/Artists Rights Society (ARS), New York; photo: Paul Hester. Bottom right: Rafael Lozano-Hemmer, *Frequency and Volume*, *Relational Architecture 9* (2003); installation view at La Gaîté Lyrique, Paris, France, 2011; photo: Antimodular Research, courtesy Galería OMR and bitforms gallery.

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The city's eviction of HANC's recycling center could harm local businesses along with the gardeners and recyclers

BY JOE FITZGERALD
news@sfbg.com

NEWS So much for the holiday spirit.

In a win for the NIMBY neighbors of the Haight neighborhood, the Haight Ashbury Recycling Center was gifted with its final eviction notice, ordering it out on the street by the day this story goes to print, Dec. 5.

But those who hoped this eviction would rid the neighborhood of poor people recycling bottles and cans may be disappointed — and so might local small businesses that could face some unintended consequences of the move.

The site, run by the Haight Ashbury Neighborhood Council (HANC), houses a community garden, native plant nursery, and recycling center. HANC battled eviction for nearly a decade as newer neighborhood associations complained to the city, saying the center was too noisy and attracted too many homeless people.

The recycling center is located at the edge of Golden Gate Park behind Kezar stadium, and has been crushing cans and busting bottles since 1974.

The San Francisco Recreation and Park Department issued several eviction notices to HANC over the years, and the process seemed to drag on, but the eviction notice from the Sheriff's Department on Nov. 28 is likely the last nail in the coffin.

"We've exhausted our legal options," Ed Dunn, HANC's director, told us.

Even Sup. Christina Olague, who has championed HANC as one of their few supporters on the current Board of Supervisors, said that the recycling center was done, although representatives from Sup. Eric Mar's office told us they were still hopeful the eviction could be delayed long enough to relocate HANC somewhere else.

Olague told us that she'd talked to Mayor Ed Lee about the issue many times, and they discussed many options. But with the finality of the eviction notice, she said, "I just don't know what we can do."



COAL FOR CHRISTMAS

The recycling center's employees will lose their jobs just at the start of the winter holiday season. "The notion that they'd put people out of work before Christmas was horrendous," Dunn said.

What will happen to HANC's 10 employees is up in the air. "I have no idea what I'll do," HANC employee Brian McMahon told us, lowering his orange protective headphones to talk. He's worked there since 1989, and his last job was at a Goodwill store. "The quote under my high school yearbook picture says 'take it as it comes,' and that's what I'm going to do."

Susan Fahey, the sheriff's media relations officer, declined to discuss the details of how the officers would handle the eviction, saying only that "we plan accordingly."

A staff report prepared for the Recreation and Park Commission's Nov. 20 meeting estimated that just 0.1 percent of San Francisco's recycling tonnage is processed at HANC, according to a report by citizen journalist Adrian Rodriguez. The agenda also said that the Department of Environment was confident that recyclers would use other nearby sites instead.

But the customers at HANC that we talked to didn't agree.

"I think it's necessary they have the [recycling center] here," HANC customer Eugene Wong told us. Wong lives in the Haight, and hauls in his recyclables every six months or so for some extra pocket money. As Wong and his friend Bob Boston spoke, one of their Haight Ashbury neighbors, Rory O'Connor, surprised them as he walked up.

"Just droppin' off my beer cans, man," O'Connor said. Asked if he would make his way out to the Bayview recycling center when HANC closed, he said, "You'll spend more on gas than you would even get back."

There were quite a few neighborhood locals there that day, and more people drove into the recycling center than there were people pushing shopping carts. But it's the folks with the shopping carts that had HANC's opponents up in arms.

And though some — like Chronicle columnist C.W. Nevius, a regular critic of HANC — are celebrating HANC's demise, the unintended consequences should have all small businesses in the Haight Ashbury worried.

CLASS WARFARE BACKFIRES

State law requires that Californians have easy access to a "convenience zone," basically somewhere nearby that they can collect the five-cent deposit all consumers pay for cans and bottles. HANC served that purpose for a half mile radius around its location on Frederick, near Stanyan.

"Whole Foods and Andronico's were serviced by HANC's existence," Regina Dick-Endrizzi, the director of San Francisco's Office of Small Business, told us. With HANC gone, "They will be required to buy back [bottles and cans] from local stores."

San Francisco's Department of Environment oversees recycling policy in the city, but did not respond to calls or emails.

The reason that HANC was being pushed out was due to a vocal few, like the Haight Ashbury Improvement Association, complaining that HANC was a magnet

to the homeless population looking to sell bottles and cans collected in shopping carts. That group didn't respond by press time. Now those same poor folks may take their business from Golden Gate Park to the Haight neighborhood itself by recycling at the local Whole Foods, the new legal alternative to HANC.

Sometimes local grocery stores defy the state mandate, and instead choose to pay a state-mandated fee, Dick-Endrizzi said. If Whole Foods chooses not to buy back recyclables, small businesses all over the Haight will be required by state law to do it themselves.

Suhail Sabba has owned Parkview Liquors on Stanyan Street, just two blocks from HANC, for nine years. He said that he doesn't have the employees, storage, or scale "to handle even a portion of HANC's customers."

He may not have much of a choice. If small businesses don't buy back the recyclables, they would face charges of \$100 a day under California state law. A year gone without complying would lead to charges up to \$36,000, an amount that large-scale businesses often factor into their budgets, but which could bankrupt a small store.

When contacted, Whole Foods representative Adam Smith said that the company was aware of the issue and was still deciding on a course of action.

The company has a 60-day grace period to make a decision that, for good or ill, would ripple through the Haight neighborhood. "I might go out of business," Sabba said.

Store owners can apply for an exemption, but the process can be as

lengthy as a few months and fines could still accrue, Dick-Endrizzi said. The Office of Small Business will soon reach out to the affected store owners, but she encourages them to contact her office directly at 415-554-6134.

GARDEN FOR A GARDEN

The HANC site houses more than the recycling center. It also encompasses a native plant nursery, run for the past decade by caretaker Greg Gaar, who we've profiled before ("Reduce, reuse, replace," 5/30/12). Gaar raises Dune Tansy, Beach Sagewort, Coast Buckwheat and Bush Monkey — all native plants bred from the dunes of old San Francisco, which Golden Gate Park used to be.

Adjacent to the nursery is a community garden with 50 plots serving just more than 100 neighbors. But the odd part is, when the city is done tearing down the recycling center and gardens, it plans to put in, well, another community garden, at taxpayer expense.

The new plan does offer a few tweaks. There will be a small stone Greek-style amphitheater, and removing the recycling center will leave more green space for the site. The new community garden will feature 10 fewer plots. As of now, there is no formal plan to transfer the 100 gardeners from HANC's community gardens to the new plots once they've been built.

Some of HANC's current gardeners count among the local homeless population, said Soumyaa Behrens, HANC's social media coordinator. Those few homeless use their plots to grow food.

"You meet people you wouldn't meet anywhere else," said Miriam Pinchuck, a writer who will soon lose her and her husband's garden plot at HANC. "It's very shortsighted, and it'd deprive us of a chance to meet our neighbors."

Though Dunn and Gaar are in negotiations with city officials on their gardeners' behalf, at this point it looks like the current gardeners will need to sign up for the new plots, just like everybody else.

Gaar looks like he may be the only employee to work at the new garden site once it replaces the recycling center. He'd have to volunteer, but he said that doesn't necessarily bother him.

"For me, gardening is a joy," Gaar said, although he did voice one concern: "I just want the nursery to survive."

With HANC's eviction, it seems like everyone has something to worry about. **SFBG**



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EAT DRINK SHOP LIVE MISSION

Afrolicious presents: Wil Dog from Ozomatli at the Elbo Room

If your planning on checking out the Grammy award-winning group Ozomatli this weekend at the Fillmore, then be sure to check out bassist Wil Dog's side project at Elbo room on Thursday. For the past couple of years he has been singing lead vocals under the name El Gavachillo with a Mexican banda. Wil – a Jewish boy from LA and raised on local bands like Jane's Addiction and Fishbone – takes the name El Gavachillo from the word gabacho, a somewhat derogatory term for a white dude, but with a diminutive -illo on the end to soften the blow. Their sound is true to the genre, with an added rock and roll swagger. DJ Senor Oz shares the bill, along with Regimen Sinaloense Caipo from Bang Data and the resident Afrolicious percussionists.

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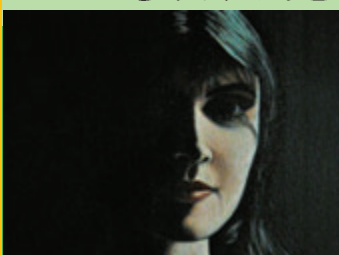
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THE LATIN DISH: POLITICS CON SALSA

GETTY IMAGES PHOTO
BY JOHN MOORE

IMMIGRANTS — OR REFUGEES?

Words matter, and we're using the wrong one

BY ALEJANDRO MURGUÍA

NEWS Whenever politicians start talking immigration reform it always reminds me of the story—perhaps *chisme*—about that guy, who, you know, burned his neighbor's house down, and then when the neighbors jumped over the fence to escape the fire, he complained bitterly, just bitterly, that they were trampling his rose garden.

It's the same with the pejoratives “illegal alien,” or in a kinder mood “undocumented worker.” Both of these terms, like the phrase “immigration reform,” are tricks with words to hide the true status of this unique community.

Just think about the language for a minute. These 12 million human beings, this mass of humanity that has flooded over the southern border of the US, are neither illegal nor undocumented. The precise and accurate English word is refugees.

Why are they refugees? For the most part, the great majority of them are fleeing some sort of political, economic or military chaos—the metaphoric burning house?

You want to know who is burning down the house? US foreign policy is like a match setting fire everywhere, a sort of scorched Earth in regards to Latin America. Just so we don't recount a whole catalogue of arson that is the story of US-Latin America relations in the last century, here's a current example, that of Honduras, somewhere in Central America.

Even a democrat like President Obama couldn't resist kicking out the elected president, Manuel Zelaya, in the middle of the night, as if he was a banana worker. I'm talking about the president of the country known as Honduras. The president. Sent out of the country in his pajamas in the middle of the night before the astonished eyes of Latin Americans, a noble action in support of a decrepit oligarchy that has impoverished the country for more than a hundred years as if in a magical-realism novel. And this coup d'etat, this destabilization of the country, ushered in a whole new level of chaos with total impunity for the oligarchy and the military.

In the aftermath of that tragic June day, hundreds of people would be killed or disappeared. Journalists were assassinated at will. A country so on fire it now holds the sad distinction as the most violent place on earth, more violent deaths per capita than Iraq, Afghanistan, West Oakland or La Misión. Cartels up the yin-yang — even the US Peace Corps pulled out, couldn't handle the heat. Are we clear about this?

Now remind me — how many refugees were created by this chaos, by this sickening rerun of the banana-republic-soap-opera bullshit of the 20th century?

Then after his quick knock out in Honduras, President Obama showed his true hand by deporting 400,000 refugees a year in the greatest forced migration in human history. Many of these deportees were sent back to — Honduras, the house he just set on fire.

So you see — it's a two-faced game, with a perfect cycle of opportunism.

Here's part of the hypocrisy with this phony immigration reform debate. For the politicians — they only pontificate about their own little border. But this chaos doesn't just destabilize the sacred border of the US, but also the southern border of Mexico, of Guatemala, of Belize, you know, the domino effect, something that politicians don't talk about because they have no knowledge of geography.



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Now why not use the word refugees? And since the US has just been re-elected to another three-year term on the Human Rights Council of the United Nations, shall we stop the name calling and get serious about the issue?

But wait — if they are named refugees then it would change their status, actually accord them rights and protection — just like any refugee in Africa, Asia or the Middle East. A whole series of UN protocols would come into effect. It would force this country to look hard and deep into its bloody history with the rest of the continent. What politico wants that? And what politico wants to lose million of workers who can be exploited perhaps for generations as long they are kept in the shadows?

So the next time you see someone who might be a refugee — especially a Latino, since Latinos seem to be the main focus of Immigration Control and Enforcement — ask yourself what country that person might be from. Ask yourself if the US created some chaos there — and if you don't know, try reading some critical histories of the continent. *Guatemala Country Occupied* by Eduardo Galeano, Or *Empire's Workshop* by Greg Grandin. or *Masters of War*, by Clara Nieto or, well — you get my drift.

As long as the US doesn't stop creating chaos, propping up mummies and dropping matches all over the neighborhood, you won't be able to build a fence high enough or long enough to stop the flood of refugees from escaping the fire. Regardless what you do with the “reform” you'll soon have millions more refugees.

As for the guy who complained about the neighbors trampling his rose garden—well, why did you burn your neighbor's *casita* down for *pendejo*? **SFBG**

GUNS IN BAYVIEW

Local activists differ on SF gun control ordinances
that are now under fire by the NRA

BY JOE FITZGERALD

news@sfbg.com

NEWS The National Rifle Association's bid to kill two San Francisco gun control ordinances — which a federal judge initially rejected last week, although that legal process continues — highlights differing views on the issue in the violence-plagued Bayview, where two prominent activists have opposing viewpoints.

One ordinance requires guns in the home to be locked up when not on the owner's person and the second bans the sale of fragmenting and expanding bullets, affecting only the city's sole gun store: High Bridge Arms, in the Mission district.

The first ordinance was introduced in 2007 by then-Mayor Gavin Newsom and supported by Sheriff and then-Sup. Ross Mirkarimi and opposed by three supervisors: Ed Jew, Aaron Peskin, and Chris Daly. City Attorney Dennis Herrera was pleased at the judge's ruling.

"The NRA took aim at San Francisco's Police Code," Herrera said in a press release. "I'm proud of the efforts we've made to beat back these legal challenges, and preserve local laws that can save lives."

NRA attorney C.D. Michel told the San Francisco Examiner, "This is not over, not by a long shot... What if you're old and need glasses in the middle of the night, or you have kids at home to protect? Why are they being forced to keep their guns locked up?"

Interestingly, it's not the NRA's name on the front of the lawsuit, entitled "Espanola Jackson v. City and County of San Francisco."

Jackson, a San Francisco native and longtime Bayview Hunter's Point civil rights activist, has been fighting for the rights of minorities since she was old enough to hold a picket sign. She was recognized last May by the San Francisco Human Rights Commission with a "Legacy Award for a Lifetime in Human Rights Advocacy."

So why is she advocating for

unlocked guns in the home, and more lethal bullets?

"I live in the Bayview and I'm 79 years old," she told The Guardian. "We're mostly single women, but we need to have protection."

She cited a recent police report she'd read of an elderly woman being assaulted by several teenage girls, just blocks from her home, as one of the many reasons she feels she needs protection in her own neighborhood.

Jackson said she's had a lifetime of training with her firearm, although she wouldn't identify the kind of weapon she wields. Back in the '60s, she said, "they were calling us pistol packing mamas." It's that history, she said, that makes her feel safest with a gun in her drawer, where she can easily get it in case of a robbery.

But Theo Ellington — a board member of the Bayview Opera House and the Southeast Community Facilities Commission — sees the issue differently. Notably, as a member of the Young Black Democrats, he led the opposition against Mayor Ed Lee's proposal to introduce "Stop and Frisk" policing to San Francisco. Lee abandoned the idea after activists cited rampant civil rights abuses under the policy in New York City.

Ellington thinks that overturning the San Francisco's gun ordinances would be a bad idea. "We face a much greater risk if we fail to take measures to prevent [gun] accidents," Ellington told us. "The last thing we want is for any weapons to be in the hands of children or for potential misuse."

He has reason to be worried about the Bayview. Recent city statistics show an upswing in most crime categories in the district from 2011 to 2012, from homicides and rape to vehicle theft and burglaries. National studies have shown gun owners or their family members are more likely to get shot by guns kept in homes than are intruders.

Public safety means different things in different areas, Ellington said, especially "when we're dealing with a population that is plagued by gun violence." **SFBG**



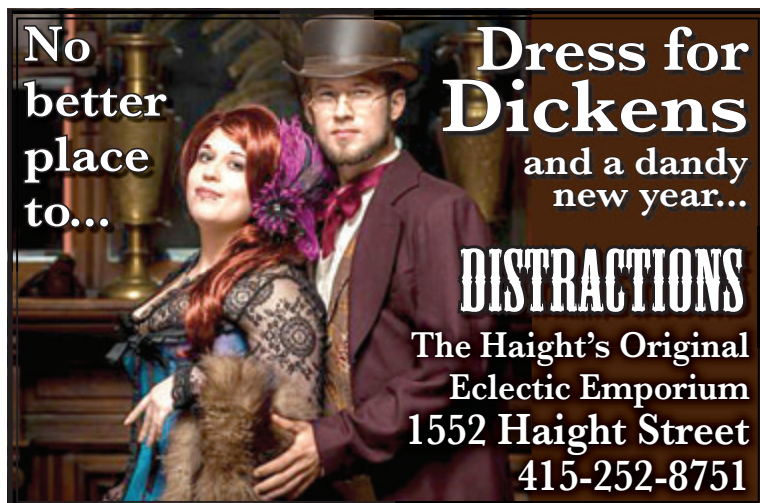
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COMFORT, AU COURANT

BY VIRGINIA MILLER
virginia@bayguardian.com

APPETITE San Francisco doesn't lack for comfort food. The last decade's wave of twists on hearty, familiar fare has insured most neighborhoods aren't without elevated burgers and grown-up childhood favorites. Two new restaurants, opened in September, continue and update the trend.



COMPANY

Guerrero and 22nd Street has long been one of my favorite corners. Whether enjoying a pint at the Liberties, a cocktail at retro fabulous bar Lone Palm, or house charcuterie at Beast and the Hare, at this intersection I feel transported, encouraged to linger and take in my surroundings, as if in Europe. In Company's big picture windows, vintage red chairs and retro lamps make the space even more welcoming than it was before, as Tao Cafe. Lunch is idyllic: a book, a sandwich, and a bowl of soup becomes a way of spoiling myself.

Dinner is likewise mellow, families and couples confirming a local vibe. It's clear in early months that while Company may not be revolutionary destination dining, chef-owners Karen Hoffman (from Four Seasons Newport Beach and Jardiniere) and Jason Poindexter (Four Seasons Chicago and San Francisco) offer tranquil surroundings and well-executed food. The ubiquitous upscale burger is there: "Breadand Butter" burger (\$14), a patty of ground chuck and oxtail, topped with Madeira-glazed pioppini mushrooms and decadent triple creme brie. At lunch, vegetarian stands up to burger and pork offerings: grilled eggplant and house ricotta panini (\$11) is layered with rapini/broccoli rabé and romesco sauce. Smoky eggplant and ricotta are in harmony: warm, luxurious, almost healthy. A bowl of squash soup, savory with duck confit, brightened by citrus reduction, is \$8 but as an add-on cup to a lunch entree is merely \$3.

At dinner, salads are vivid, unlisted vegetables one night in a "crisp vegetable salad" (\$9) being beets, cucumber, and avocado over sweet gem lettuce, tossed with feta and toasted pine nuts in a basil mint vinaigrette. House-cured salmon salad (\$11) is likewise fresh and silky, with cucumber and beets in yogurt dill dressing. Crispy confit chicken wings (\$9) are especially tender, accented with heat (and color) from red jalapenos and fried mint leaves. Syrah-braised short ribs (\$23) are cooked in harissa, evoking Middle Eastern intrigue over whipped garnet yams and charred rapini.

With four beers on draft, like intense peach notes of Widmer Bros. BRRR Seasonal Red Ale from Portland (\$6), and a shorter wine list (heavy on France, Italy, California), there are cocktails sans hard liquor from

Assistant General Manager Russell Morton. While I don't get excited about soju and wine cocktails, preferring robust spirits to mild soju, Morton elevates an amaretto sour into an almond cherry sour (\$6), keeping house amaretto tart rather than too sweet, with lemon, cherry bitters, and brandied cherries.

1000 Guerrero, SF. (415) 374-7479, www.companysf.com



JAMBER

Midwestern brother-sister duo Jess and Matt Voss opened Jamber, serving gourmet pub food from Chef Peter Baker with California-only wines and beers, all on tap. The siblings' care shows in hand-assembled tables, chairs made from wine barrels, wines selected from wineries they personally visited, a hip, industrial vibe warmed by woods and graffiti art in the loft-like space with a walled front patio.

Wines (happily, there are options: 2.5 oz. and 5 oz. glasses, 1/2 or full jugs), like Darcie Kent Gruner Veltliner from Monterey or a Margerum Grenache Blanc from Santa Barbara, flow easily from taps, with beers such as Almanac's Farmhouse Ale or a hibiscus saison, Pacific Brewing Lab's Nautulis. In my visits, there's a relaxed welcome from staff best experienced sitting at the rustic wood bar. Jess' bacon jam recipe is a highlight: a savory, textured pleasure of a spread, no matter what it's served with. Mr. Meatloaf (\$15) is the star, a hefty, tender slab of buffalo meatloaf wrapped in bacon, accompanied by mashed potatoes and roasted carrots. I often find myself bored by big hunks of ground meat. Not so here. Jamber's meatloaf is about as good as meatloaf gets.

Two more standouts: PB & Jam (\$11) is a hunk of pork belly layered in a sandwich with peanut butter and that Jamber bacon jam. Most starters, like pretzels and fried mozzarella, are on the heavy side; the top one is easily Parmesan rosemary mashed potato tots (\$8) — warm mashed potatoes oozing out of lightly fried breading — with, yes, Jamber bacon jam. After a decent mac 'n cheese (\$10) or freshly generous salads (\$7-\$9), a pot pie (\$12-\$14), namely ratatouille, sounded brilliant but was a soggy, funky mash of vegetables in flavorless crust. Likewise, the beet Jamburger (\$10, there is a veal-beef burger for \$12) made me sorry I took the vegetarian path. Despite fresh bread, it tasted like slices of beet on a bun rather than the creative beet-veggie patties I've had that never replace a "real" burger but can be a worthy sandwich on their own.

Despite a couple difficult dishes, there's enough here to love at this all-day SoMa spot for a drink and a filling bite. 858 Folsom, SF. (415) 273-9192, www.jambersf.com **SFBG**

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com



Pearl's Deluxe Burgers

One cannot call him or herself a burger fan unless they've eaten at Pearl's. With four locations, two of which are in San Francisco, there's no excuse not to! They've got a variety of beef burgers (including Kobe!) and chicken sandwiches, salads, homemade chili, and plenty of sides to make everyone in your party happy. Try the healthier and leaner grass-fed buffalo burger, or the somewhat less so King Burger topped with a hot dog, or the much less so — and appropriately named — Phat Bob with BBQ sauce, bacon, onion rings, and cheese. Pearl's looks out for the vegetarians with veggie burger options, as well as the more indecisive crowd with their clever sides menu that includes "springs" (half sweet potato fries and onion rings), "spries" (half sweet potato fries and french fries), and "frings" (you guessed it — half french fries and onion rings). Down any combo



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BOY HOWDY

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS This.

CHEAP SPORTS

BY HEDGEHOG

I love my editor/column hostess. And not just because I'm domestically partnered to her (though that helps).

My loyalty running as deep as it does in her general direction, when I see her overworked, I want to unburden her. Tonight, she made pork chops. They were delicious: on a bed of leftover basmati rice from an unfortunate delivery job earlier in the week, with a side of sauteed string beans. Best dinner of the day, hands down. And then she says to me, she says "Confound it, Hedgehog. My column's due again."

"Has it been a week already? Well don't fret," says I (we always speak like old-timey prospectors after dinner), "it's still early. You can write your column after you do the dishes."

"No," she says. "By the time I finish doing all of these here dishes — dishes which, mind you, were dirtied in service of a meal you specifically requested — I'll be too tired to type let alone think of some other meal I ate somewhere else and review it."

So here I am, writing her review for her while she does the dishes. And to make sure my editor's editors know I mean business, I'll give you not one but two reviews for the price of none this week.

First there was this Vietnamese place we went to called Oriental Something or Other. That's not really the name but I'm not really a food reviewer so I forgot to grab a menu and I can't rightly bother the actual food reviewer while she's elbows-deep in lemon-scented bubbles. Anyway, it was in Berkeley. You can find it on Yelp, I'm sure.

And when you're done reading everyone else's uneducated opinion there, here's one more: it was really good pho. And a really disappointing shrimp spring roll. Mostly rice noodles, one little shrimp splayed open like that dude Hannibal Lector hung from the rafters (not Pembry, mind you; the other one), and a little wilted lettuce.

But the pho — woah. And cheap, too. So that's a good place. You

should eat pho there. But not rolls.

Second, Chicken Farmer was very impressed by a place I took her to in Los Angeles the other week. It was the meal we had before we went to win our award. Place called Sabina's European Restaurant, on the corner of Vine and Fountain in one of those strip mall things that constitute 90% of Los Angeles.

The other 10% being Joel Silver's ego.

Anyway, Sabina's does not actually represent all of Europe, cuisine-wise. It's exclusively Romanian.

So exclusively, in fact, that they don't even know what pierogis are. What they do know is how to stuff a cabbage and paprika up some chicken. And dumplings! Boy Howdy do they ever!

And get this: everything on the menu is \$5.75 or cheaper. Yes, it is still 2012! Huge portions, too! Just ask Kayday. We couldn't finish everything and still fit into our red carpet gowns, so we took it to go and left it in her rental car while we went in to the event and achieved everlasting fame and glory.

And man, did that car smell funky when we got back in it.

CHEAP EATS *continued...*

Whoa, Hedgehog. Whoa! Do you really want to drag Hannibal Lector into this? Not to mention Boy Howdy.

Still, it's your best Cheap Sports yet, in that you didn't say Word One about anything sporty. If I didn't know better, I might think you were finally making your play for my job.

Wait ... Are you?

If so, next time focus on the jalapenos. I would have said how we only needed one little slice to spice up the whole big bowl of pho to a sweat-inducing, sinus-scouring, head-spinning pitch. How often are jalapenos even hot at all, let alone rip-roaringly hot. So hurray for Oriental for knowing how to pick out a good one.

But, really, Berkeley be damned, my new favorite restaurant is Sabina's, in Hollywood. So let's make another movie. Quick. **SFBG**

SABINA'S EUROPEAN RESTAURANT

Tue-Thu, Sat-Sun 11am-8pm;
Fri 11am-7pm, closed Mon
1253 Vine, Ste 12, LA
(323) 469 9522
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WEDNESDAY 12/5

JILL TRACY

Spooky chanteuse Jill Tracy describes her new holiday release, *Silver Smoke*, *Star of Night*, as “the Christmas album for those who prefer the October chill.” She celebrates its release with three festive events, starting with tonight’s “Fragrance: The Allure and Magical History of Perfumes,” an after-hours party at the San Francisco Conservatory of Flowers. The evening is both concert and launch of her limited-edition fragrances (appropriately, devoted to “dark elegance”), created with local perfumers Nocturne Alchemy. Sat/8, the Hypnodrome (where Tracy has been known to perform with the Thrillpeddlers) hosts “Creepshow Christmas” — a family-friendly show mixing ghost stories with live accompaniment. Finally, *Silver Smoke*’s official CD release shindig is



Dec. 19 at the DNA Lounge. Spirits will be bright! (Cheryl Eddy)
Tonight, 6-10pm, \$13
San Francisco Conservatory of Flowers
Golden Gate Park, 100 John F. Kennedy Dr., SF
Sat/8, 8pm, \$13-\$25
Hypnodrome
575 10th St., SF
www.jilltracy.com

WEDNESDAY 12/5

BLUE SCHOLARS

The young MCs in Seattle rap duo Blue Scholars met, quite appropriately, in a hip-hop club at the University of Washington. You can hear these academic roots clearly in DJs Sabzi and Geologic’s smart, searing rhymes. The heady lyrical content of their work tackles serious, political issues such as socioeconomic mobility, empowerment, and questioning authority. Even more impressively, these boys don’t just talk the talk. Geologic’s history of activism in the Filipino-American community and the duo’s headquarters in 98118, the country’s most

BLUE SCHOLARS WEDNESDAY/5



ethnically diverse zip code, is the perfect recipe for the smart, relevant hip-hop that the scene most desperately needs (we’re looking at you, Chris Brown). (Haley Zaremba)

With The Physics, Brothers From Another
8pm, \$19.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com



WEDNESDAY 12/5

GET CARTER AND THE TRIP

Verrrry clever, Castro Theatre — programming back-to-back screenings of *Get Carter* (1971) and *The Trip* (2010). Gritty *Get Carter* follows a snarling Michael Caine as he prowls around Newcastle, punching his way through the local gangster contingent he holds responsible for his brother’s death. *The Trip*, a travelogue featuring Steve Coogan and Rob Brydon (playing exaggerated versions of themselves), contains some genius and quotable

comedy — ABBA sing-offs, mock-epic speeches — but none more memorable than the two actors going head to head with their Caine impressions: “You were only supposed to blow the bloody doors off!” Truly, an inspired double feature. (Cheryl Eddy)

Get Carter 2:40 and 7pm; The Trip 4:50 and 9:10pm, \$8.50-\$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com

THURSDAY 12/6

“DRAG QUEENS ON ICE”

It’s a bird! It’s a plane! It’s ... er, definitely something, flying at you with the unstoppable momentum of a two-story wig and a pair of birdseed-filled balloons. You already know what’s green and ice skates

(Peggy Phlegm) now come find out what’s queen and ice wobbles — all those years in man-stilletos can’t help you out on the rink, honey. This cherished annual hoot features a wealth of San Francisco’s beloved gender clown personalities threading their way through bewildered tourist families in Union Square (who actually get really into it, and by the end it’s a heartwarming family affair, full of squeals of delight). You can even skate with these swanning lovelies! No money back if you end up with a weave in your face. The great Donna Sachet — she of the stunning, form-fitting, fake-fur-trimmed ravishing red holiday dress — mistresses the ceremonies. Grab a warming adult beverage from nearby Emporio Rulli Il Caffè and join in the fun. But don’t you dare judge, or you might get Nancy Kerrigan’d. Skates are blades, remember. (Marke B.)
8-9:30pm, \$10 entrance, \$5 rentals
Union Square Skating Rink
Post and Geary, SF
www.unionsquareicerink.com

THURSDAY 12/6

THE FAMILY STONE

I’ve had some good times listening to San Francisco’s Sly and the Family Stone — both letting my mind wander the groove of their funky sound and feeling the sense of pride in one’s self that Sly Stone sings so well — and I’d venture a guess that you have too. Though that innovate teacher and leader has opted for life out of the spotlight, three of the original members, Jerry Martini (saxophone), Cynthia Robinson (trumpet), and Greg Errico (drums), are keeping the music alive with the help of a few younger talents. Mostly hailing from the Las Vegas area, these new members are all performers with rich experiences listening to Sly’s music. This new Family Stone recreates the old hits in a fresh show, hoping to bring

the music to all generations. (Molly Champlin)
7-8pm, \$40-\$45
Rrazz Room
222 Mason, SF
(800) 380-3095
www.therrazzroom.com

THURSDAY 12/6

STREETLIGHT MANIFESTO

Streetlight Manifesto was pretty late to the ska game, releasing its first album in 2003, well over a decade after the genre’s revival heyday. Though in a way, the band’s timing was actually perfect. Born out of the ashes of previous Jersey ska-punk heroes Catch-22 and One Cool Guy, Streetlight’s catchy tunes and punk rock virility have been nearly single-handedly keeping third-wave ska alive in a world dominated by hip-hop, mainstream pop, and EDM. The band is ringing in the new year with the release of its fifth album,



The Hands That Thieve. During this tour, Streetlight Manifesto promises to play new songs, old favorites, and everything in between; so put on your skanking shoes and lace ‘em up tight. It’s gonna be a good night. (Zaremba)

With Hostage Calm, Lionize
8pm, \$21
Slim’s
333 11th St., SF
(415) 255-0333
www.slimspresents.com

THE FAMILY STONE THURSDAY/6



FRIDAY 12/7

HOPE BEYOND

Kim Larson, artist and gallery director at Modern Eden, has curated the one-night-only art show, Hope Beyond, a benefit for the victims of Hurricane Sandy. The assembled line-up includes an impressive selection of artists representing a variety of pop-surreal and contemporary styles. The work ranges from the graffiti style sharpie drawings of Kidlew to intricate fusion of nature images and Hindi symbolism by Inge Vandormael. Personally, I'm excited to see what all of these artists will contribute to the show. Especially Serge Gay Jr. — an artist whose paintings collage and reproduce pop culture images to create dichotomies between what's real and what's fake and make you to take a second look at his subjects: beauty, violence, drugs, and race. With all art priced below \$100 and the proceeds going to



Hurricane Sandy victims, what's not to love? (Champlin)
6pm, free
Modern Eden Gallery
403 Francisco, SF
(415) 956-3303
www.hope-beyond.com

FRIDAY 12/7

SFBALLET'S NUTCRACKER

The folks in Imperial Russia loved The Nutcracker and kept it alive during Soviet times. But the West never saw it until some White Russians, who had escaped to San Francisco, nagged then San Francisco Ballet Artistic Director Willam Christensen to choreograph it in 1944. By now there are hundreds of versions all over the world; the oddest one I ever saw had Drosselmeyer arrive on a spaceship. SFB's, choreographed by Helgi Tomasson in 2004, is set during the 1915 Panama International Exhibition. It lacks the cloying sweetness and sentimentality that infects so many others. Tomasson's is a love letter to the City — cool,



JOHN CALE SUNDAY/9

transparent, a little reserved and superbly elegant. (Rita Felciano)
Through Dec. 28, 7pm, 2pm matinees;
\$20–\$270
War Memorial Opera House
301 Van Ness, SF
(415) 865-2000
warmemorial.boxofficesanfrancisco.com

SATURDAY 12/8

MISFIT TOY FACTORY II

Did you ever feel cheated as a kid when you would see cartoons and hear stories about elves making toys from scratch, then you got a Barbie doll or video game that obviously wasn't cobbled at the North Pole? Well, now is your chance to watch the toys actually being made. Not by elves though, but by local artists. There will be over 35 of them at Root Division Art Space bringing creativity from their various fields



(painting, sculpture, and illustration mostly) to the art of toy making. All the work will be sold for a flat rate of \$40. Bring cash for some shopping, or just come to enjoy the atmosphere of creativity complete with music by DJ Yukon Cornelius. (Champlin)
6pm, free
Root Division Art Space
3175 17th, SF
(415) 863-7668
www.rootdivision.org

SATURDAY 12/8

JOHN PRINE

I think I need to start with a disclaimer: I love John Prine. Yes, I'm completely biased when I say that he is one of the greatest living lyricists and you'd be lucky to go see him. But why take my word for it? His more than 40 years of successful songwriting can speak for themselves. Starting off as a Chicago-area postman doing open mics in his spare time, Prine eventually got noticed — by a young Roger Ebert. Now, almost 70 years after that glowing review, Prine is still an incredible songwriter and performer, and each song is a charming, witty, and poignant labor of love. In his time as a performer, many trends and genres have come and gone, but a great folk song never goes out of style. (Zaremba)
With Justin Townes Earle
8pm, \$39–\$59
Warfield
982 Market, SF
(415) 345-0900
www.thewarfieldtheatre.com

SUNDAY 12/9

SAN FRANCISCO CRAB FEST 2012

Continuing a long-running San Francisco tradition that takes advantage of the fact that the crab fishing season along the California coast coincides with the holiday season, the Fisherman's Wharf Community Benefit District 2012 Crab Fest will offer up a tasty fete featuring the crustacean prepared in a variety of ways by local restaurants, along with exhibits, cooking demonstrations and more. A host of sustainably-produced regional wines will provide

the perfect way to raise a toast to the annual event, which donates all proceeds to the San Francisco Firefighters Toy Program and the San Francisco Police Department's Youth Fishing Program. (Sean McCourt)
Noon-3pm, \$25–\$30
Waterfront Terraces, Fisherman's Wharf
145 Jefferson St., Third Floor, SF
www.visitfishermanswharf.com

SUNDAY 12/9

QUEER REBELS WINTER SHINDIG

Though the weather outside is frightful, the smolderingly creative queers performing tonight at El Rio are more than capable of keeping your toasty warm. The lineup alone is worth the sleigh ride to El Rio — burlesque from the bountiful Ms. Vagina Jenkins, jazzy moves courtesy East Bay punker Brontez Purnell, the release performance of drag king blueser K.B. TuffNStuff's Trans of Venus album, and so much more hotness. But as if that wasn't enough to draw you like a moth to flame, this: the evening is a benefit for Queer Rebels' year-round lineup of genderbending, empowering art events like the Exploding

Lineage! experimental film fest, two-day summit of Asian American activists, and the group's annual eponymous production of queer takes on the Harlem Renaissance and beyond. (Caitlin Donohue)
8-11pm, \$7-20 sliding scale
El Rio
3158 Mission, SF
www.elriosf.com

SUNDAY 12/9

JOHN CALE

Whereas Lou Reed was the primary source of the Velvet Underground's swagger, and hard-bitten lyricism, John Cale took charge of the group's more avant-garde leanings. Even 45 years after leaving the band, Cale continues to challenge and surprise his listeners, as evidenced by the title of his latest LP: Shifty Adventures in Nookie Wood. Largely devoid of the splintering bursts of noise that defined his formative years, and the rootsy pastoralism of Paris 1919 and Vintage Violence, Cale's latest is an art-rock record in the tradition of Peter Gabriel and Kate Bush: affecting in its ability to experiment and take risks while working squarely within the pop template. Another gutsy effort from an aging icon whose renegade streak hasn't gone anywhere. See him while you can. (Taylor Kaplan)

With Cass McCombs
8pm, \$32–\$48
Regency
1290 Sutter, SF
(888) 929-7849
www.theregencyballroom.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



ICY HOT FASHION

10 WINTER ESSENTIALS

Stay haute with our picks for braving the cold.

BY MARKE B. AND CAITLIN DONOHUE | culture@sfbg.com



CAT WALKING STICK UMBRELLA, \$30

Yes, yes, we get the raining cats and dogs joke, but this is the purrfect shield against the storm: a sky-blue kitty cavorting on a midnight blue canvas, protecting you on this seriously sturdy yet lightweight piece from the **San Francisco Umbrella Company** (www.sfumbrella.com).

RAINSIELD 02 UNISEX CYCLING JACKET, \$25

Ultralightweight, breathable, packable, and insanely cute, these zip-ups, available at **Market Street Cyclery** (1592 Market, SF. www.marketstreetcycles.com) will keep the drops off your pop-a-wheelie while helping up your mist-shrouded visibility factor.



BENEDUCI HANK BOOTS, INQUIRE FOR PRICE

These brass tack soles will power you down winter-wet sidewalks but honestly, you could rock **Beneduci's** (www.beneduci.com) Italian leather kicks year-round in style. Local cred: the brand makes everything right here in SF.



KURABO BLACK 13 OUNCE MENS DENIM PANTS, \$128

The perfect pair of pants, proudly produced in SF by **Taylor Stitch** (383 Valencia, SF. www.taylorstitch.com) for stylish gents? Possibly. Dig the local provenance — Taylor Stitch is bursting with hometown-made style. And the deep black will hide unsightly rain splashes.



OTTER WAX BAR, \$13

Ditch the wet look and feel: wax your sneakers, jeans, and canvas or denim clothing. Seal in that fresh feeling — also available in heat-activated dressing form — at **Voyager** (365 Valencia, SF. www.thevoyagershop.com). Just rub it on and you'll be fly and dry.

SAN FRANPSYCHO BEANIE, \$20

We found you an everyday hat straight from the surfer-bros of **San Franspsycho**, whose shop (505 Divisadero, SF. www.sanfranspsycho.com) sells the makings of insta-cred among sporty, hip types in town.

MARINE LAYER HI-LO CROPPED SWEATER, \$88

American Apparel's appeal fades when we discovered this line of comfy basics made right here in the city. **Marine Layer** (2209 Chestnut, SF; 498 Hayes, SF. www.marinelayer.com) specializes in men's and women's tees, but we love its warm-yet-trendy cropped sweater, whose hemline dips low in the back.

PAUL MADONNA CANVAS SHOULDER BAG, \$23

Local cartoonist Madonna's "All Over Coffee" comic and books are essential — his illustration of the Golden Gate Bridge one Crissy Field on this kicky bag is a sparkling example of his art, available at one of our favorite bookstores ever, **Green Arcade** (1680 Market, SF. www.thegreenarcade.com)



JENNIFER BAIR JACKET, \$124

These one-of-a-kind faux suede coats with vintage-inspired print lining make great cover-ups on milder winter days. **Residents Apparel Gallery's** (541 Octavia, SF. www.ragsf.com) selection of made-in-the-city pieces is a great one-stop shop for Bay Area gear.



VAUTE COUTURE EMILY COAT, \$356.25

We swoon for this online brand's (www.vautecouture.com) animal product-free — no itchy woolsens or dead cow here! — fashion. Thanks to the Emily's tie-front belt, winter-time no longer means you have to look like a shapeless sack of spuds.



KELLY

Teenplo top, Ambiance
Necklace, scarf, sunglasses, Arcam
Bracelet, Painted Bird

VIRGIE

B. B. Dakota sweater, Ambiance
Hat, Arcam; Zad necklace, Ambiance

ICY HOT FASHION

A club kid stylist, some seriously fly models, and seven perfect winter looks



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1-8PM

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WED 12/5	7PM RED HOTS BURLESQUE \$5-10 8PM OMG! KARAOKE NOS 9PM CRESCENT BANKS, ZODIAC DEATH VALLEY (ROCK) \$5
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FRI 12/7	5:30PM FREE OYSTERS ON THE HALF SHELL 6PM DJ'S CARMEN&MIRANDA (FUNK/DISCO/POP) NOS 7:30PM RED HOTS BURLESQUE 9PM FEDORABLE QUEER DANCE PARTY NOS
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elriosf.com 415-282-3325



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FIRDAY 12/21	THE CHEESEBALLS THE PURPLE ONES
SATURDAY 12/22	NOTORIOUS 80'S AND MORE
NEW YEAR'S EVE 12/31	POP ROCKS
NEW YEAR'S EVE 12/31	TAINTED LOVE
SATURDAY 1/12	THE UNTOUCHABLES
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Fri Dec 7 9:30pm \$7	NIGHT GENES White Teeth, Youth of the Beast
Sat Dec 8 9:30pm \$7	LECHEROUS GAZE Owl, Wild Eyes
Sun Dec 9 6pm \$5	CUMSTAIN The Be-Helds (Burger), Grandma's Boyfriend
Mon Dec 10 9:30pm FREE	PUNK ROCK SIDESHOW
Tue Dec 11 8:30pm \$6	NORTH FORK Scatter Gather, one f
Wed Dec 12 8:30pm \$6	BIG LONG NOW Ghost Parade, Light Thieves
Thu Dec 13 8:30pm \$6	OCEANOGRAPHY The Swells, Wilding
Fri Dec 14 9:30pm \$7	CASE STUDIES (ex-Duchess & the Duke), Bolas (w/Meric Long), David Enos
Sat Dec 15 9:30pm \$7	RELIGIOUS GIRLS Free Moral Agents, Hawk Jones

NEW YEAR'S EVE BASH

w/Terry Malts, Toys That Kill, Pins of Light

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NEWS

FOOD + DRINK

PICKS

ARTS + CULTURE

MUSIC LISTINGS

STAGE LISTINGS

ON THE CHEAP

FILM LISTINGS

CLASSIFIEDS

ARTS + CULTURE: STREET SEEN

MODEL MARIE BRAND GUARDIAN FASHION PHOTOS BY CABURE BONUGLI (SHOT IN THE CITY); PHOTOS OF SAN FRANCISCO BY REYNALDO CAYETANO JR.

MARIE, LEFT

Pendleton knit muffler, Unionmade/Mill
Patagonia Nano Puff jacket, Unionmade
Purse, Icco.

MARIE, ABOVE

Fada necklace, Ambiance
Zad bracelet, Ambiance
Icco purse, Ambiance
Dress, Mission Thrift

GET THE LOOK

Ambiance, various SF locations. www.ambiancesf.com
Arcam, facebook.com/arcamsf
Freeman's Sporting Club, 696 Valencia, SF. (415) 863-2155, shop.freemanssportingclub.com
Mill Mercantile, 3751 24th St., SF. (415) 401-8920, www.millmercantile.com
Mission Thrift, 2330 Mission, SF. (415) 821-9560
Painted Bird, 1360 Valencia, SF. (415) 401-7027, www.paintedbird.org
Unionmade, 493 Sanchez, SF. www.unionmadegoods.com

20 SAN FRANCISCO BAY GUARDIAN

EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS



ANTON
Isabel Lu top, Ambiance
Bag, Freeman's Sporting Goods x
Dewar's limited edition
Sunglasses, necklace, Arcam.



RYAN
RTH market tote, Mill Mercantile
Tracy Reece dress, Ambiance
Earrings, Arcam



KELLY
Imogene & Willie Overfield shooting
jacket, Mill Mercantile
Glasses, clawed gloves, necklace,
Arcam

ABOUT THE STYLIST

STREET SEEN Our
stylist for this
week's "Icy
Hot" photo-
shoot Dick
Van Dick was a
little

twerked
from
the party
scene the night
before, but in order
to properly express
the fashion aesthetic of
his Arcam style collective,
he was good enough to indulge
me with a single quote.

"I believe in the power of the ret-
rospective fashion sense," the Bay Area

native texted me. "Nothing new ever hap-
pens. Recycle, reuse, resell." Read: vin-
tage couture, the eternal refuge of
the low budget club kid.

Van Dick has been snap-
ping necks with his vogue
ball club kids designs
of late. Mesh face
masks attached to
Rainbow Brite-
neon weaves
are his signa-

ture,
fly
accoutre-
ment that
is perfectly
soundtracked by
"Rok U Baby," the
vogue track he just com-
pleted with recent Goldie
winner, Matrixxman of DJ duo
Skinandbone5.

For our shoot — which took place
in the charming Tendernob apartment

of photographer Cabure Bonugli on a
grey afternoon — we asked that Van
Dick incorporate pieces from local
stores into his fierce looks. But he
did pepper the models with
the studded berets and
clawed leather gloves
that he makes to
order for inter-
ested clientele
and sells
along-
side

his
thrift
store
finds.
Hard werk-
ers, cop this
for the win-
ter. **(Caitlin
Donohue)**



BY MARKE B.

marke@sfbg.com

SUPER EGO Scene: Midnight, Tiara Sensation drag pageant, Rickshaw Stop, September. A naked, enormously white-and-purple-bewigged figure in two-foot-high Plexiglass heels, laid across three raised Plexiglass pillars, faces away from us. The pitched down strains of Frank Ocean's "Pyramid," his voiced syrupped into a slo-mo Judy Garland phantasmagoria, drown us in waves of bass. *Sheee's woorkiing at the Pyyramid toniiiight.*

Awkwardly, riskily the figure rises almost to the rafters, its back still to us, spreads its legs, and begins to pull a tangled string of multicolored Christmas lights from her crotch. It performs this deliberately, turning the Rickshaw stage into a pressure cooker of strobe lights, sexual horror, and incipient danger — a strip club where no one can hear you scream. The atmosphere is so tense that when the figure finally turns around to reveal her eyeless, bloody-mouthed, death pale self, as Ocean's voice tweaks a level higher, shivers and gasps run right through the audience. Shiva the Great Destroyer, her tits bound with duct tape, a makeshift pouch at her crotch the source of her glittering lights.

It all probably cost \$5. And it's emblematic of a new glitchy-nightmare drag style (or the reboot of one) that's bewitching clubgoers.

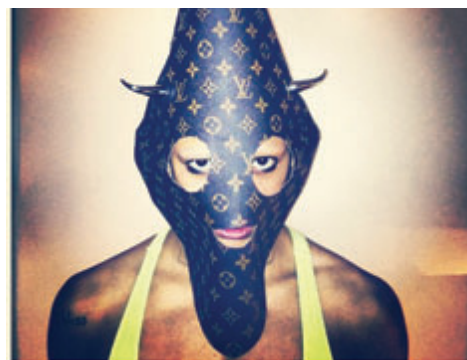
The performer was the amazing **Dia Dear**, one of a number of recent young arrivals who've zapped nightlife to another level by unselfconsciously — and quite organically — raiding the shelves of performance art, horror films, contemporary R&B, club kid history, and the Walgreen's down the street to create cheap yet striking personae for themselves, and electrify the city's drag stages. They're also so fucking smart it scares me, no Christmas crotch lights required.

Drag as confrontational, sometimes blood-spilling performance art has a long history here, of course, from the Cockettes in the 1970s, through the Popstitute and Club Uranus scenes in the early '90s, to Trannyshack in the '00s. It's currently found a home at the Some Thing party every Friday at the Stud and High Fantasy every Tuesday at Aunt Charlie's. Iconic, sensibility-scrambling club kid styles like those of Michael Alig, Desi Monster, James St. James, our own Phatima Rude and Ggreg Taylor, and the ultimate drag inverter-perverter Leigh Bowery are all the rage in this retro-minded, post-Gaga moment. But something about this fresh wave, something about how it's coming from people with no nightlife background at all, is different. Drag stages have become the affordable breeding ground for committed performance artists, expressing essential truths about our moment. Lipsyncing is so last century.

"I never even knew who Leigh Bowery was until people started mentioning his name this summer," **Boy Child**, another of this new tribe, told me over the phone. (I live next door to her, and it's not rare to find a neon-yellow spray-painted birdcage, a chandelier made of wigs, or an entire store display case sitting outside, waiting to become part of a perspective-shattering outfit or brandished onstage in a cyber-Wiccan, dystopian android ritual.)



PHANTASMS



Like Dia, Boy Child just started going out to clubs this year — pretty much arriving out of nowhere, both of them declining to share their pasts — and when she did she was almost fully formed as a stage presence, with a genius sense of makeup and a cerebral agenda.

"Everything I do is a reaction to being categorized: as black, as a female-bodied queer," she said. "It's really bad right now, because it's so hip to be black. I feel I encounter so much that makes me angry just existing in this world as a queer creature. My performance and look ties everything to my experience through my body. That's where I express myself most fluidly, more acutely and vividly than through language."

"Horror is where I'm coming from and where I exist," **Vain Hein**, another performer told me. Unlike Boy Child and Dia Dear, Vain Hein is open about his past: raised as a Born Again Christian in both Puget Sound and Phoenix, Arizona — "My childhood consisted of traveling between extremes" — he eventually found his way to the San Francisco Art Institute to study New Genres (this is actually a program there!) Vain Hein, who also performs to music he chops and screws at home, most explicitly ties sex to horror in his work — it's chockful of surprise lactations, menstrual blood, live births, prosthetic triple breasts, and weird asses. "I think a lot about the apocalypse, it's how I filter and understand the world. Decay, destruction — everything I wear is just what's at hand around my house, held together with scotch tape and nail glue, the shitty, shitty, shittiest things ever that just fall apart during the night, even when I'm not performing. I literally shed my skin."

Yet even as a queer art student in San Francisco, liberated from fundamentalism, he never went out until this year. "I just had pre-conceived notions about what going to a gay club involved. Then my friend dragged me to a



drag show last spring, and I was like, 'I can do this.' I had studied mostly performance art and video so it was a good fit."

Being a young queer and not going to the clubs is incomprehensible to me — but of course these 20-somethings grew up with the Internet, where you can be gay by yourself, and which looms like a *Poltergeist* vortex over their work.

"Oh, the vast blessing of the Internet," Boy Child half-laughs. "I wish I was better at it. We're so bombarded with information and images, just so much shit. That can be great because my generation has all of the past available. But we've been drowning in this stream of complete crap, too. I can define myself as a freaky-freak just by how I navigate it. But the power of live performance is channeling all that into immediate emotion, a moment when everyone's together, something that can't and should never be documented as just images."

The charming and soft-spoken Dia Dear, who has become kind of a mother the nascent phantasmic drag scene — even though she, like Boy Child and Vain Hein, prefers to operate outside traditional mother-daughter drag family structures — says, "I haven't quite figured out my relationship to the Internet. I feel like it's a positive tool because it can connect us to the spirit of people who are dead. But it's also this kind of dark rectangle in the corner that can suck out all your energy. It exists for its own sake. But to be on the Internet now, you have to have a certain level of narcissism and self-interest. A lot like you have to have as a performer. Performance and the Internet should be natural lovers, in a sense. Twisted together ...entwined."

DISQUIET NIGHT

This live experimental music concert at the Luggage Store Gallery is the brainchild of one of the brainiest yet approachable people I know, Marc Weidenbaum, who started

his fascinating daily music site, Disquiet.com, 15 years ago — way before blogs were invented. His project Disquiet Junto challenges Soundcloud members to respond to a prompt with unique compositions. This round: field recordings of Hurricane Sandy, with Cullen Miller, Subnaught, Jared Smith, and more.

Thu/6, 8pm-10pm, \$6-\$10 sliding scale. Luggage Store Gallery, 1007 Market, SF. www.luggagestoregallery.org

DEE-TOY

Over the past year we've been treated to some tasty South African contemporary dance music flavor, from Black Coffee to Die Antwoord. (Somebody please get the Tshetsha Boys out here!) DJ Dee-toy, of Sebokeng Township continues this great microtrend with deep, deep house vibes and off-your-seat Afrofunk jams.

Fri/7, 10pm-4am, \$15-\$20. Mighty, 119 Utah, SF. afrofunk.eventbrite.com

GIGAMESH

Yeah, yeah, the phenomenally successful Minneapolis remixes pop hits into slick little machines of hummable electro-disco bliss. He is also very, very fun.

Fri/7, 10pm-3am, \$15-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

TORMENTA TROPICAL 5-YEAR ANNIVERSARY

This monthly party launched the nu-cumbia sound in SF, splashing some much-needed Latin electronica onto our shores, while introducing global bass to a new generation of underground-minded clubgoers. Some major players have stomped the floor here, and quite a few sonic permutations of TT's sound have found more mainstream success — but founders Shawn Reynaldo and oro11, who brought their inspiration directly from Argentina, are keeping it crazy and real with a marathon tag-team set in celebration.

Sat/8, 10pm, \$5 before 10pm, \$10 after. Elbo Room, 647 Valencia, SF. www.elbo.com

ACCIDENTAL BEAR!

Gay people won't stop rapping and blogging, and that's OK! It's fun. Our favorite local blogger (and perpetual crush) Mike "Accidental Bear" Enders covers way too much ground online. Now the super-enthusiastic cutie is celebrating two years of cybergossip by hosting a cartoon-colored gay rapstravaganza with Big Dipper, Rica Shay, and MC Crumbsnatcher, plus singer Tim Carr and DJs Medic and Dav-O of Double Duchess. There'll be a lot of cute gay guys with beards.

Sat/8, 9pm, \$3. Truck, 1900 Folsom, SF. www.accidentaltbear.com

ATTACK OF THE TYPEWRITERS

Writer, drinker, arts-minded political activist, and bon vivant Hiya Swanhuysen is combining her interests in this neat, monthly, potentially wonderfully absurd thingie. Come to the Makeout Room, grab a drink, and then bang out a letter to any politician you have beef with. "One letter = 100 votes," she says. Cocktails and truth to power, yass. She'll bring the actual, clickety-clackety typewriters! You bring the drink-fueled rage!

Tue/11, 6pm-8pm, free. Makeout Room, 3225 22nd St., SF. www.tinyurl.com/typeattack **SFBG**

ARTS + CULTURE: VISUAL ART

BY ERICK LYLE
arts@sfbg.com

VISUAL ART It starts with the streets. Walls, the texture of walls, rough and colored in swirls of graffiti letters. Walls you feel you could reach out and touch their cold and grit. Establishing shots — the streets of San Francisco in the dot-com era. The photos are of their times: an unattended shopping cart in the streets appears as early as page three. Soon follows the spray-painted legend, “Don’t let the good times fool you.”

The pictures are inscrutable, their sequence seemingly random. Yet other than the gnomonic title (*Friendship Between Artists is an Equation of Love and Survival*), the only text in Xara Thustra’s self-published new book’s 500 pages is a brief intro from the author insisting that the book is meant to be read from left to right, from top and bottom in the order the photos appear. There are no captions or prompts to lead the viewer. It is the mute gravity of the photos that pulls you in. *What is happening here?* It’s like finding a box of photos on a trash pile in the Mission — old furniture, clothes out on the curb, a pile of books and CDs. Why is all this stuff in the trash? Did the owners die? Or get evicted? Photos of strangers. You go from one photo to the next and the outline of a missing life starts to appear. *What is happening here?*

The action moves in and out of the streets, cinematic — the interiors dark, claustrophobic. The streets provide narration. Everything is spray painted. *Demand Community Control. Everything bright, everything clean. Everything they build be like fuck you, fuck you, fuck you.* Familiar everyday locations have become enlisted as battlegrounds. At the Dolores Park tennis courts, someone has hung a screen on the fence, painted so that it reads “Sink the Ship” in shimmery, see-through letters. A subliminal message to the tennis players visible on the other side? Or a secret signal to an unseen underground army?

Cut to the interior. Some dim locations start to become recognizable: a performance crammed into a corner of Adobe Books, a crowd seen through a doorway at the old Needles and Pens. The images are at times grainy and low res, like bad cell phone photos or surveillance camera footage. Much is shot in indistinct rooms or hallways, tightly cropped. The people in the interiors model homemade clothing or stare back at us from unmade beds. They are dancing in high heels or fucking each other, holding whips and



FREE THE FREE

San Francisco icon Xara Thustra looks back at 15 years of underground art

dildos. No one is smiling. Instead they stare defiantly into the camera as if to ask, “Who are you to watch? Which side are you on?”

This is not the careless and fashionable hedonism of Ryan McGinley photos. Instead, like the subjects of Nan Goldin photos, the people in these images know how much their search for freedom costs, and who will have to pay.

Meanwhile, the battle in the streets continues. Scum bags dressed as imposter yuppies stand in front of the mall on Market Street, holding handmade signs reading, “The bombs are dropping, lets go shopping!” An effigy

of Gavin Newsom burns at 18th and Castro. Back inside, homeless guys from Fifth and Market calmly eat free breakfast at the 949

Market Squat. More drab interiors, more surveillance footage, and then what is happening *here*? Scenes of naked people grimly carving designs into each other with razors, holding dripping, bleeding arms up to the camera. It must be 2005, I think, when we all started to give up on ever stopping the war and just started hurting each other.

Full disclosure: I am in this book. I might be too close to the people and events depicted to dis-

cern whether the images are strictly documentary or whether their arrangement is intended to create a new story. But the juxtapositions, eerie and dreamlike, pack a wallop. In one two page spread, my dead friend, Pete Lum, stairs from the left page into another photograph on the right of an unknown drag queen out front of Aunt Charlie’s on Turk Street. Their eyes seem to meet across the gutter of the book and across time and space, as if sharing a secret the rest of us cannot know.

Ultimately, perhaps the one indisputable narrative of the book is the tremendous progression in Xara Thustra’s artwork, as the early agit-prop graffiti by “Heart 101” in support of street protests slowly morphs into a far more ambitious project, an ongoing collaboration with countless others through performance, print, and cinema to abandon protest and instead collectively embody through art the autonomy and ethics of a truly different world. Perhaps inevitably then, *Friendship Between Artists* is both a monumental achievement and something of an anti-climax. The protests, the willful art world obscurity, the dead friends — *what did it all add up to?*

I am certain, anyway, that nothing in the book was conceived with the idea that it would one day appear in an art book. Instead, the interventions, experiments, and protests detailed herein, while at times quite joyous, were, as the book’s title suggests, originally part of a deadly serious struggle to keep oppositional culture alive in San Francisco, and for many that struggle now feels lost. But life must go on, and this is no museum piece.

The book’s 500 pages positively overflow with life, salvaging from oblivion the raw, visceral feel of 15 years of ephemeral underground freedom. While some will be haunted by the suspicion that the answer to the above question is “not enough,” the people in these photos stare into the camera and demand we consider instead a hard-earned and far more redemptive possibility: that this isn’t an art project, it’s how we live. This isn’t representation of a different reality, but about *being* a different reality. And fuck you, anyway, because being free is its own reward. **SFBG**

For an interview with Xara Thustra, visit sfbg.com/pixel_vision.

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Mon, Dec 10

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Thu, Dec 13

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Friday Dec 7 Talkies: Holiday Show
 DJ Real, Caitlin Gill, Sean Keane, David Gborie, Clare O'Kane, Anna Seregina. Hosted by Jesse Elias. Films by Andy Puls, Land Smith, Joey Mansfield. <http://talkiesshow.tumblr.com>
Saturday Dec 8 Cynic Cave
 Mike Drucker, Kevin Camia, Marga Gomez, Brock Wilbur, Sofiya Alexandra, Shanti Charan, Matt Lieb, Matt Monroe. Hosted by George Chen and Kevin O'Shea.
Monday Dec 10
 Josh Androsky, Sean Keane, Kevin O'Shea, Jesse Elias, Clare O'Kane, Anna Seregina.
Friday Dec 24 Fresh Like Cadaver
 cult horror movies dissected live by comedians. This time it's the 1986 version of *Invaders From Mars* with Vince Mancini, Matt Louv, F.C. Sierra, Kate Willett.
Saturday Dec 25 Cynic Cave
 Red Scott, Leslie Small, Clare O'Kane, David Gborie, Dr. Foxmeat, Dave Thomason, Joe Tobin. Hosted by George Chen and Kevin O'Shea.
Saturday Dec 26 Cynic Cave
 Josef Anolin, Matt Gubser, Lydia Popovich, Steve Lee, Doug Freedman. Hosted by George Chen and Kevin O'Shea.
Saturday Dec 29 Cynic Cave presents:
 Mission Position Live with Kate Willett & Matt Lieb, Jules Posner, Bucky Sinister, Dave Thomason, Kyle Mizono, Clare O'Kane, Cameron Vannini. Music by Ellisa Hammersla.

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ARTS + CULTURE: TRASH

YEP, THOSE ARE DANCING DILDOS:
1976'S *THE FIRST NUDIE MUSICAL*

BY DENNIS HARVEY
 arts@sfbg.com

TRASH It has been noted that most people didn't experience "the Sixties" until the Seventies, at least in terms of all that Free Love and chemical entertainment. But even at the latter decade's most indulgent junctures, many people's minds remained stuck in the Fifties — sniggering about the very idea of sex, using terms like "boobies," insisting women be gorgeous idiots and men perma-adolescent clods.

The 1970s may have begun with 1971's *Carnal Knowledge* — a bitter goodbye to the fucked-up-ness of pre-Sexual Revolution life — but the '80s began with 1982's *Porky's*, which signaled a return to sex as dirty joke when it wasn't harrowing in a vagina-dentata way (see: 1987's *Fatal Attraction*). The apex and nadir of anything-goes Me Decade public sexual expression was the existence of Al Goldstein's zine *Screw*, which pushed the frontiers of the new permissiveness while indulging infantile humor and fearful-hostile misogyny.

The most puerile if also most harmless expression of this was in comedic porn movies, which set a juvenile Borscht Belt tenor early on with *Deep Throat* (1972) and seldom aimed any higher thereafter. This ka-boom-cha! humor dominated the never-ending cycle of movie spoofs that probably started with 1970 soft-core jungle send-up *Trader Hornee*, but they also spawned a short-lived subgenre that ever-adventurous Joel Shepard of Yerba Buena Center for the Arts is celebrating with a retrospective this month. Reviving three features from our nation's bicentennial year of 1976, "Honk If You're Horny: Retro Sex Musicals" definitely proves that if you were born too late for that era, you missed some very, very strange experiences.

Where today's trend toward "darker" versions of fairy tales on the big and small screen — *Grimm*, all those Snow Whites, the upcoming *Hansel and Gretel Witch Hunters* — perhaps indicates how childish adult tastes have grown, in the Seventies those fables were used and abused to measure just how far from innocence we'd come. As early as 1963, no less than Herschell Gordon Lewis was presiding over "nudie-cutie" *Goldilocks and the Three Bares*, after which followed *The Long Swift Sword of Siegfried* (1971), the same year's *The Erotic Adventures of Pinocchio* ("It's Not His Nose That Grows!"), and so forth. But the

DIRTY JOKES

'Honk If You're Horny' brings retro porn to YBCA



zenith, such as it is, of this trend was YBCA series kickoff *Alice in Wonderland: An X-Rated Musical Fantasy* (1976), whose opening credits feature the unique attribution "Underwater Nude Volleyball sequences shot by ..."

In director Bud Townsend and scenarist-composer Bucky Searles' very free adaptation of Lewis Carroll, Alice (Playboy centerfold and future Jackie Chan co-star Kristine DeBell, making her film debut) is a repressed librarian led down a rabbit hole of sexual exploration and liberation. Before returning to the real world (and real delivery-guy cock), she's given a tongue bath by creatures whose costumes anticipate furry fandom; enjoys good vibrations from a talking rock; fellates the Mad Hatter; and watches unisex couple Tweedledee and Tweedledum 69 each other (what else are they going to do?) One doesn't remember stripping lesbian nurses in the original, or topless slo-mo horseback riding. The women dance like Vegas showgirls and the men seem kinda queeny; don't even ask about the "songs." Nonetheless this cheap cheesefest was picked up for release by 20th Century Fox, which cut it to an R and made a small mint.

Ergo it is perhaps not that sur-

prising that YBCA's second feature, 1976's *The First Nudie Musical*, got its own mainstream release from Paramount, tacky and horribly dated as it is. Made just before star Cindy Williams began *Laverne and Shirley* (though after she'd appeared in 1973's *American Graffiti* and on *Happy Days* with Ron Howard, who does a cameo here), this wheezing yokfest has her as secretary to a porn producer (Stephen Nathan). It's his big idea to counter flagging box office by shooting a porno musical, though that effort is nearly derailed by his being forced to put a studio boss' idiot son (writer and co-director Bruce Kimmel) behind the camera. The kind of unfunny that for 97 minutes may make you want to kill yourself, *Nudie* duly has some full-frontal shots and a not-bad dancing dildos number. Otherwise — oy.

Last and possibly least even in this context is 1976's *Let My Puppets Come*, one of those films that must be witnessed just to confirm that it exists — no matter how much you may regret doing so afterward. Late Bronx-bred *Deep Throat* auteur Gerard Damiano made some of the era's most famous and most interesting porn features (usually not the same ones), but here he indulged a self-parodic whim by satirizing his own crazy career in singing, dancing, fucking felt ersatz-Muppet form.

Puppets' protagonists are a group of schmoes indebted to the mob and forced to make a porno to pay it off. (In the 2005 documentary *Inside Deep Throat*, the director alluded to his erstwhile mob benefactors-bosses while his still-fearful wife keeps vehemently trying to shush him in the background.) Their resulting masterpiece stars the likes of "Anthony Quimm" and "Clitorus Leachman," features a bit of make-believe bestiality (a none-too-subtle reference to *Throat* star Linda Lovelace's canine thrill reel), has fake commercials (vaginal deodorant, etc.), and a cameo by Al Goldstein himself.

Evidently Damiano's backers didn't appreciate the joke, since the film was released at just 40-odd minutes' length, with most of its songs cut. But Shepard promises an ultra-rare screening of the full, intended hour-and-a quarter edit. Swallow at your own risk. **SFBG**

"HONK IF YOU'RE HORNY: RETRO SEX MUSICALS"
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BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Arbiter of good taste, **Thrill Jockey Records** is officially 20 years old. In another era, in another business, this would merely be a back-slapping milestone. In the present stuck-barreling-downwards roller coaster of the music industry, it's an anniversary worthy of widespread jubilation.

"It's a mind-boggling number of years," label founder Bettina Richards says during a phone call from the main office in Chicago, where the label's been based since 1995.

And how else would a record label celebrates its birthday than with a series of familial concerts? There have been shows booked in key Thrill Jockey cities such as New York (where it began in '92), London, San Francisco, LA, Chicago. Those shows (some of which have already gone down) boast lineups packed with label notables Tortoise, the Sea and Cake, Trans Am, Liturgy, Future Islands, and Matmos.

The San Francisco version of the traveling Thrill Jockey rodeo will be headlined by the label's Bay Area acts: psych-rockers **Wooden Shjips** and drone duo **Barn Owl**, along with Liturgy, Trans Am, Man Forever, and Eternal Tapestry (Dec. 13, 8pm, \$18. Independent, 628 Divisadero, SF; www.theindependentsf.com).

SF is considered a key Thrill Jockey city for a handful of reasons; there's the aforementioned connection with Wooden Shjips and Barn Owl, plus, one of the label's earliest releases was a band from here called A Minor Forest. And there's another super-secret new signing set for 2013 (sorry, you won't learn more than that here). "We've had a long, fond affection for the way San Franciscans can create super individual sounds," Richards says.

Though they create different styles of music, Wooden Shjips and Barn Owl had some similarities that stood out to Richards when she was in the process of signing each. "They both share this transportive quality...taking you to an entirely different realm. With the Wooden Shjips, it's an active feeling of motion, and with Barn Owl, it's really an escape. It's hard to put into words, but they both do something compelling to me."

It's that compulsion that's lead Richards to many of her choices for the roster. She tells this story about one of the label's most beloved acts: "Trans Am, way back in 1993, were the B-side of a seven-inch that John McEntire from Tortoise had recorded, and he gave me the seven-inch. It just happened that a week later they were playing. I saw them and was like, 'oh my god, I love them.'"

While most of the acts have been found through musician friends and pals of the label, there's the occasional random encounter, like Sidi Touré, the gifted Malian singer-songwriter. His CD arrived via snail-mail to the Chicago office right before Christmas last year. "We don't usually get packages from Mali. I was on a drive to go see my folks, popped it in, and I just couldn't believe it." I tell Richards I had the same initial reaction to Touré's mesmerizing compositions. "And the weirder thing," she adds, "was that he sent it because he's a really big Radian fan, which is a band from Austria with like, atonal drums. You just wouldn't have guessed that, right?"

Austrian prog band HP Zinker was the first band she ever signed — at the time ('92), she was

THRILL RIDE



living New York City and was still bartending and working at a record shop. In fact, she did that for the first eight years of the label. The band lived in a decaying squat where White Zombie used to reside, and they all ended up moving in to Richards' studio apartment. Richards lets out a raucous laugh recalling those early days.

From signing HP Zinker, to the label's 330th release planned for next year, Thrill Jockey has maintained a comparatively sparkling reputation as a label that treats its artists well.

I asked Wooden Shjips drummer Omar Ahsanuddin why the label is so beloved and he replied: "Because they know their shit, are music fans, and mostly because [Richards] is a straight-shooter. As Phil Manley once told me: if you like getting paid on time, you'll like Thrill Jockey."

Barn Owl's Jon Porras said, "It's great to work with a label that trusts an artistic vision...Thrill Jockey upholds a level of professionalism and is open to unconventional ideas."

"I think one of the main things, at least to me, is that these bands would be doing what they're doing whether anybody is paying attention or not," says Richards. "This is something they're compelled to do. And in the same sense, we're compelled to put it out, whether it makes sense or not."

And that's important in this current musical climate, a time when the mainstream labels are floundering, record sales have plummeted, and free music is a click away. "Trying to combat it would be like trying to swim against the tide.

THERE ARE A FEW ORGANIC CONNECTIONS BETWEEN WOODEN SHJIPS (TOP) AND BARN OWL.

You'd exhaust yourself and get nowhere. Instead, we just try to adapt," Richards says. "We're small, so we're flexible and can adapt quickly. The people that work here are super music geeks, that keeps them really involved."

One shift has been the number of releases it puts out. It jumped a few years back from 10 releases a year, to three or four a month, including small print, specific collector releases, which appeal to the super music geek market.

In a nostalgic mood, given the anniversary shows, I ask Richards to look back and pick out what she'd want her legacy to be, after this thrill ride is over: "I hope people are as attached to some of the bands and the records that I am. I hope to, as an octogenarian, sit in my house and blast a Barn Owl record and really feel the same feeling I felt the first time I heard it. And I hope it's as treasured to them as it is to us."

Warm, fuzzy feelings abound.

REED FLUTE THERAPY

In these stressful last days of the year, we likely all need a modicum of relaxation, just a taste. Local reed flute master **Eliyahu Sills**, best known as part of the the Qadim Ensemble, has just released an acoustic solo tribute to the sacred music of Sufism; a haunting record meant to assist in meditation, yoga, and just some overall relaxation techniques. *Song of the Reeds* is 10 songs of original improvisations, created on a flute made from a reed; can't get more organic than that. www.qadimmusic.com.

THE BABIES

That Vivian Girls-Woods collaboration just keeps getting cuter. It's fascinating how it really feels split between the two out-fronts: Cassie Ramone and Kevin Morby, one part jingly lo-fi girl-group, one part folksy, acoustic forest-dweller. With all the fuzz and tender melodies on half of the songs, it gets inevitable comparisons to Best Coast, but that's only a shade of its output. Check the new karaoke-filled, warped VHS-style video for "Baby," off *Our House on the Hill*, released this month on Woodsist, then go back and try alternating tracks such as "On My Time" or "Get Lost." It makes for an engrossing, push me/pull you dynamic that will translate nicely to the stage. Plus, the Brooklyn band plays with our own headlining post-punk heroes, Grass Widow.

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ANTIBALAS

Another Brooklyn export: infectious 11-piece Afrobeat band Antibalas is coming our way, with its first full-length album in five years — a self-titled LP released in August on Daptone Records — horns blazing. The long-running act has been making a big, boisterous noise since the late '90s, and closely followed in Fela Kuti's steps, yet has suffered in relative obscurity until recently. Earlier this year, the New York Times asserted its belief that a post-Fela! world (i.e. the rise of cross-over acts like Vampire Weekend, and the wildly popular run of Fela! on Broadway), might finally "catch up" and catch on to the skill of Antibalas. With Afrolicious DJs Pleasuremaker and Senor Oz. Mon/10, 8pm, \$23

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ARTS + CULTURE: DANCE

SING THE BODY

'Clas/sick Hip Hop' performers defy gravity, inspire awe

BY RITA FELCIANO
arts@sfbg.com

DANCE Marc Bamuthi Joseph, Yerba Buena Center for the Arts' new Director of Performing Arts, received thunderous applause even before he had said a welcoming word to the capacity crowd in the venue's lobby. Such is this exceptional artist's charisma. When he told them that he wanted YBCA to become accessible to people who in the past may not have felt welcome there, they roared. It was to be that kind of evening.

For "Clas/sick Hip Hop," Bamuthi's first program in his new position, he drew on what he knows so well — not just hip-hop as dance, but as a culture that has spread around the globe. Still an essentially urban genre, it started as a popular expression that is moving from the community into the concert hall. It's how dance genres have always evolved, from India to Egypt to France. For the time being, hip-hop seems to thrive in both places.

While San Francisco's yearly International Hip Hop DanceFest has a rich tradition of presenting theatricalized versions, Bamuthi went back to the origins of the art as an essentially social practice. He structured "Clas/sick" in two parts: the first half as a dance party with guest artists freestyling, the second half based on more formalized "battles" between individual practitioners.

If anybody still needs convincing of hip-hop's potential as an expressive dance language, "Clas/sick" made as good a point as one could wish for. This sextet of bravura performers mesmerized without theatrical accoutrements, just working with music, a torso, and four limbs. They seemed to ignore physical restrictions such as gravity, balance, time, or verticality. No ballerina can slither in her toe shoes as they did in their sneakers. And who has ever of supporting turns on an ankle? While many of the moves — head spins, backspins, windmills, popping and locking — looked familiar, these soloists rethought the basic vocabulary and made them their own.

Levi Allen (a.k.a. I Dummy), the 19-year-old obviously joint-less virtuoso from Oakland, does something he calls "Turf," while Marquesa "NonStop" Scott, who manipulates time from super slow and superfast, has created a "Dupstep." Arthur "Lil Crabe" Cadre turns himself into pretzels while hopping on one hand. I was previously unaware of what "Memphis Jookin" is — but it was clear that Ladia Yate's platform shoes were a health risk even just standing, let alone dancing in them. (Sensibly she later safeguarded her feet in sneakers.) As for Ana "Rokafella" Garcia, she magnificently overcame gravitational pull by shooting horizontally along the floor only to rock up as smoothly as a tree righting itself.

But none of these physically virtuosic performers approached the depth of Rennie Harris, who some 20 years ago started the move towards developing choreographic structures that make hip-hop more than an expression of individuality. He no longer pops and locks as he used to, but he remains enthralling, with split-second mood shifts from rage to vulnerability, aggression to pride, and fatigue to full power ahead. Harris' performance impressed the sense of a human being as complex and indomitable.

In the first half the audience danced lustily — so much fun to watch — to DJ Elan Vytal's spinning, while the professionals brought in their own tracks. For the battles, Matthew Szemela took his fiddle to places where I didn't know it could go. It's not clear whether these hip-hop performers had ever faced each other, but here they had to step beyond themselves and relate to a partner. They approached each other wearily much as they might on a street or a boxing arena, throwing out challenges and invitations, finally coming to an understanding (or not). Scott and Allen's sliding and toe moves were reminiscent of ice skating, while Cadre's duet with Garcia came as close to a courting encounter as you are likely to find in hip-hop.

It remains to be seen where Bamuthi intends to take the performing arts at YBCA. One thing is clear: he recognizes excellence when he sees it. He also throws a helluva a good party. **SFBG**



GETTING AHEAD:
ANA "ROKAFELLA"
GARCIA

PHOTO BY YU WADEE

LONDON DIARY

..... Cruising to the end of story, and Forced Entertainment's 'The Coming Storm'

BY ROBERT AVILA
arts@sfbg.com

THEATER Tom Cruise, clad in military drag, descended last week by RAF helicopter into Trafalgar Square in what is best described as forced entertainment but was in fact a time-wasting scene from his upcoming blockbuster *All You Need Is Kill*. Not quite simultaneously but with considerably more stealth, I advanced into South London's Battersea area, in a completely uncoordinated foray, to see the latest from famed Sheffield-based pomo theater artists Forced Entertainment.

Battersea Arts Centre, a bright red and white 1893 former town hall, is midway through a restoration process called "playgrounding" (putting artists and audiences at the center of the architectural redesign), and its many arches, rococo balustrades, and mosaic tile floors thrive amid an attractive combination of new paint and weathered surfaces. The place is an enviable model for an arts organization: a warm and bustling hub of community activity that is also a serious arts incubator and presenter, boasting 72 performance-tested spaces and a live-in residency program geared to the truly experimental and exceptional.

A nice place for Forced Entertainment to land, enthused artistic director Tim Etchells in a short interview before the evening's program. He said FE was in fact lucky to find itself there, space in London being at a premium. This is apparently true for even so internationally successful and storied a group as Forced Entertainment.

And speaking of stories, audiences would be up to their ears and eyes in them that night — or rather the loose ends of stories, volleys, and nose-dives from a meta-narrative barrage that manifested itself across a series of readings, performances, and neon. The sign aglow in the Café Bar, where I spoke with Etchells, said simply, "end of story." Another one said, "Shouting Your Demands from the Rooftop Should Be Considered a Last Resort."

(All the variously colored neon phrases spread throughout the foyer and adjoining bar were by Etchells, whose many projects outside FE include visual art and writing. The evening kicked off with a book launch of his *Vacuum Days*, a large



FROM TOP: THE COMING STORM; SIGHT IS THE SENSE THAT DYING PEOPLE TEND TO LOSE FIRST.

hospital-green compendium of daily headlines and announcements — the result of a 2011 internet-based project in which Etchells riffed on the news of the moment in dada-esque fashion. Flipping through the pages was an instant reminder of two things: it had been a hell of a year, and headlines are always loaded.)

The centerpiece of the evening was *The Coming Storm*. Forced Entertainment's latest piece (in an unbroken line of group-devised work going back to the company's founding in 1984) begins unassumingly, with the six performers in their street clothes lined up onstage facing the audience. One of them holds a microphone, and begins by slowly articulating the necessary ingredients of a "good story." Soon the other performers grow visibly dubious and restless, until one snatches the microphone away and weighs in with a whopper of a tale, never completed, because also interrupted by another greedy storyteller.

And so on through aggressive, sly, and puerile mic-swipings and gradual, unexpected permutations — as those without the microphone do any manner of things to create their own counter-narratives or merely sabotage the one dominating at the moment. It's a confluence of fractured accounts arranged like a 20-car pile-up, or a game of keep away, or a gentle dance of despair, with occasional live score, random costume changes, and a cluster of branches embraced (and debunked) as a soothing shelter of forest.

The Coming Storm ends up an

exercise in failure and resilience at once, since even if no one completes a tale, the audience rushes to fill the void — our minds trained to shape every squiggle into a recognizable human form, however personal or outlandish the starting point. In that rowdy mutual tangle comes quiet reflection from the interstices of language and history.

It left one in just the right frame of mind to receive the last performance of the night, *Sight Is the Sense that Dying People Tend to Lose First*, Etchells' monologue for New York actor Jim Fletcher (lately of the title role in Elevator Repair Service's acclaimed production, *Gatz*).

Sight proved no return to narrative but rather a concatenation of eccentric observations and pronouncements, undertaken by a nameless po-faced character standing center stage and meeting the audience's gaze in a free-associative unburdening of "meaning," desultory definitions that went along the lines of "Socks are gloves for the feet. Snow is cold. Water is the same thing as ice. In America things are bigger. America is a country. Korea is also a country." Then, some time later, "Cats are afraid of dogs. Dogs like to chase cats. Some dogs like to bite the tire of a passing car." Throughout this eccentric cataloguing and its naïve reverie, the audience again acts to complete the work wordlessly. Subtle suggestions come, vistas briefly open, demurring exceptions and musings flicker by, as the audience is tossed one wry bone after another, and a slow vague pathos accumulates. **SFBG**

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BY CHERYL EDDY

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FILM With a running time of just under three hours, writer-director-star Patrick Wang's *In the Family* rewards patient viewers with its quietly observed tale of a man battling for custody of his son.

Wang's debut feature has already earned local acclaim, picking up both the Best Narrative Feature Award and the Emerging Filmmaker Award at the 2012 San Francisco International Asian American Film Festival. It returns in an expanded engagement right when Hollywood is rolling out its flashiest year-end fare, which *In the Family* neither resembles nor aspires to resemble; its story unfolds via remarkably low-key scenes, most of which are shot using extremely long single takes. Not many films, even self-produced indie dramas, dare allow so much breathing room into each sequence.

This technique works, for the most part, because the story is so compelling. Joey (Wang) and Cody (Trevor St. John) are a well-matched couple in small-town Tennessee, busy with jobs — Joey's a contractor; Cody's a teacher — and raising six-year-old Chip (Sebastian Brodzia, who delivers a natural performance that's thankfully more precocious than precious). Their home life is relaxed and routine, focused on their lively, dragon-obsessed boy. *In the Family* takes its



FATHER AND LAW

..... Make time for sensitive indie drama 'In the Family'

time revealing their relationship's origins, with flashbacks so briskly edited they stand out in contrast to the film's otherwise unhurried pace. Chip's mother, it turns out, is Cody's late wife; some time after her death, it's Cody who initiates a romance with the laconic, truck-driving guy who's been helping renovate his house.

But even before we learn this, tragedy strikes: a car accident gravely injures Cody. The first sign of *In the Family*'s looming drama occurs at the hospital, where Cody's sister Eileen (Kelly McAndrew), brother-

in-law Dave (Peter Hermann), and mother Sally (Park Overall) have gathered. When a nurse insists that "only family members are allowed to visit," nobody stands up for Joey. When Cody dies, grief washes over everyone. Tempers flare when it's revealed that Cody's will is six years old, written before his relationship with Joey. When they were together, Joey admits, "We didn't talk about the big stuff" — and the legal consequences are devastating. Guardianship of Chip, it seems, goes to Eileen.

"Nothing makes sense," Cody weeps to

Joey during a flashback that takes place right after his wife's death. It's a sentiment Joey fully understands, but Wang avoids scenes of tear-stained arguments or other typical melodrama clichés to convey the depths of his character's despair. A particularly moving flashback recalls the night the two first kissed after bonding over Chip Taylor tunes (the songwriter cameos in the film, and his melancholy music is a recurring motif). In the next scene, set in the film's present, Joey is wearing the same striped shirt Cody had on that night.

In the Family's biggest contrivance is containing most of its last act in a deposition scene, complete with a cartoonishly slick lawyer whose cruel questions make sure the viewer knows that homophobia (and racism) are both themes here. Joey's response is a lengthy monologue loaded with exposition (and probably more words than the rest of the script's pages, combined). It's a bottom-heavy ending to a film that otherwise prefers observing at a distance — shooting Joey from behind rather than showing his face when he learns that Cody has died; allowing important action to occur off screen or behind closed doors; and using its long, wordless scenes to convey delicate, organically-shifting emotions. It's a "message movie" that prefers subtlety over speechifying, and is all the more powerful for it. **SFBG**

IN THE FAMILY opens Fri/7 in San Francisco.

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Funkin' Fridays with Swoop Unit Amnesia. 6pm.
Judgement Day, Young Hunter, La Fin Du Monde, Billions Upon Us Thee Parkside. 9pm, \$8.
Moe. Independent. 9pm, \$30.
Night Genes, White Teeth, Youth of Today Hemlock Tavern. 9:30pm, \$7.
Ozomatli Fillmore. 9pm, \$26.50.
Top Secret Band Johnny Foley's. 9pm, free.
Turbo Fruits, White Lung, CCR
Headcleaner Bottom of the Hill. 10pm, \$12.
"Usual Suspects Songwriter Showcase" Neck of the Woods, 406 Clement, SF; www.rock-it-room.com. 7pm, \$5.
Vhol, Lawless Elbo Room. 9:30pm, \$12.
"What the Dickens Two-Day Fundraiser for Carole Lennon" Lennon Rehearsal Studios, 271 Dore, SF; lennonstudios.com/dickens.html. 4pm. With Lewd, No Alternative, Hemorage, Guverment, Next, D'Jelly Brains,

and more.
World/Inferno Friendship Society, O'Death, Bobby Joe Ebola Slim's. 9pm, \$16.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
"Del Sol Days" Z Space, 450 Florida, SF; www.zspace.org. 8pm, \$15-\$30. Music of Daniel Ward, Lembit Beecher, Gabriela Lena Frank, and more.
Brian McKnight Yoshi's SF. 8pm, \$65; 10pm, \$60.

FOLK/WORLD/COUNTRY

Fat Opie Bazaar Cafe, 5927 California, SF; www.bazaarcave.com. 8pm.
Jonathan Warren and the Billy Goats Plough and Stars. 9pm.

DANCE CLUBS

Destiny DNA Lounge. 10pm, \$15, 18+. With Sequence, Komander, Degai.
Fredinho and Marlon Cellar, 685 Sutter, SF; Facebook: Underground Showcase. 10pm, \$10.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Popseka Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Marc Romboy Public Works. 9:30pm, \$12-\$20.
Twitch DNA Lounge. 9pm, \$5-\$8, 18+. Hard and sparse dance beats with Kevin Sniecinski, Justin, Omar, and Rachel Aiello.

SATURDAY 8

ROCK/BLUES/HIP-HOP

Bray Bottom of the Hill. 10pm, \$15.
Charles, Bob, Jason Marion Johnny Foley's
Dubsmashers, Katie Gribaldi, Aria Knight,

Smash & Grab Biscuits and Blues Union Room. 8pm, \$15. Independent Distribution Collective Holiday Party.
Fusion Johnny Foley's. 9pm, free.
Paula Harris Biscuits and Blues. 8 and 10pm, \$20.
Hot Lunch, Buffalo Tooth Bender's, 800 S. Van Ness, SF; www.bendersbar.com. 10pm, \$5.
Daria Shani Johnson Lucky Horseshoe, 453 Cortland, SF; www.theluckyhorseshoebar.com. 8pm, free.
"KC Turner's 30th Birthday Bash" Swedish American Music Hall. 8pm, \$18-\$25. With Megan Slankard, Matt the Electrician, Steve Poltz.
Lecherous Gaze, Owl, Wild Eyes Hemlock Tavern. 9:30pm, \$7.
Moe. Independent. 9pm, \$30.

CONTINUES ON PAGE 32 >>



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Planet Booty, Hottub DJs Brick and Mortar Music Hall. 9pm, \$7-\$10, 18+.
Polyphonic Spree Holiday Show Slim's. 6pm, \$20.
John Prine Warfield. 8pm, \$39-\$59.
Slow Motion Cowboys Riptide. 9:30pm, free.
Stevie Nicks, Jimmy Nash, Uke Hunt Thee Parkside. 9pm, \$8.
"What the Dickens Two-Day Fundraiser for Carole Lennon" Lennon Rehearsal Studios, 271 Dore, SF; lennonstudios.com/dickens.html. Noon. With Translator, John Shirley and the Screaming Geezers, Frightwig, Thrill of the Pull, and more.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
"Del Sol Days" Z Space, 450 Florida, SF; www.zspace.org. 8pm, \$15-\$30. Music of Mason Bates, Irene Sazer, Dylan Mattingly, and more.
Brian McKnight Yoshi's SF. 8pm, \$70; 10pm, \$65.
Will and Anthony Nunziata Razz Room. 3pm, \$40.
"You'll Dance 4Ever: Boom Swing Cabaret" Cafe Du Nord. 8:30pm, \$12.

FOLK/WORLD/COUNTRY

Josh Eden and Rebecca Cross Red Poppy Art House. 8pm, \$10-\$15.

DANCE CLUBS

Bootie SF: Holiday Party DNA Lounge. 9pm, \$10-\$15, 21+.
Braza! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Brazilian dance party.
Cockblock Rickshaw Stop. 10pm, \$5-\$10.
Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.
EDX, Tech Minds Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Haceteria Public Works Oddjob Loft. 9pm, \$5-\$8. With Austin Cesear, Dusted Review, Loren Steele, Jason P, Tristes Tropiques, SMAC, Nihar.
Kinky Disko Rebel, 1760 Market, SF; www.kinkydisko.com. 9pm, \$5. With DJ Johnny Sonic, Allen Craig.
Paris to Dakar Little Baobab, 3388 19th

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Tormenta Tropical Elbo Room. 10pm. With DJs Shawn Reynaldo, Oro11.
2 Men Will Move You Amnesia. 9pm.

SUNDAY 9

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Showcase" Cafe Du Nord. 7:30pm, \$12-\$20.
Bob vs Charles Johnny Foley's Dueling Pianos. 9pm, free.
John Cale, Cass McCombs Regency Ballroom. 8pm, \$32 and \$48.
Cumstain, Be Helds, Grandma's Boyfriend Hemlock Tavern. 6pm, \$5.
Dying Fetus, Cattle Decapitation, Cerebral Bore, Fallujah, Logistic Slaughter,

Inanimate Existence DNA Lounge. 7:30pm, \$20, all ages.
Llyod Gregory Biscuits and Blues. 7 and 9pm, \$15.
John Lawton Trio Johnny Foley's. 9pm, free.
Kopecky Family Band, Yellow Dress Band Brick and Mortar Music Hall. 9pm, \$7-\$10, 18+.
Meshe'll Ndegeocello: Tribute to Nina Simone, Con Brio Great American Music Hall. 8pm, \$26.
Psychotic Pineapple, Dukes of Hamburg, DJ Russell Quan Bottom of the Hill. 8pm, \$15.
Walking Papers Independent. 8pm, \$20.

JAZZ/NEW MUSIC

Dmitri Matheny Bliss Bar, 4026 24th St, SF; www.blissbar.com. 4:30pm, \$10.
Brian McKnight Yoshi's SF. 7pm, \$55; 9pm, \$50.

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DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free. With Chef Josie and DJ Motion Potion.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and U9Lift.
Jack Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 10

ROCK/BLUES/HIP-HOP

Antibalas, Afrolicious, DJs Pleasuremaker and Oz Great American Music Hall. 8pm, \$21-\$23.
"Blue Bear School of Music Showcase" Cafe Du Nord. 7:30pm, \$12-\$20.
Damir Johnny Foley's. 9pm, free.

Dangermaker, Shape, FayRoy Bottom of the Hill. 9pm, \$8.
David Bazan Band plays Pedro the Lion's 'Control' Independent. 8pm, \$17.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5, 18+. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna,

SF; www.johncolins.com. 9pm. R&B, hip-hop, neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 11

ROCK/BLUES/HIP-HOP

Beautiful Machines, Return to Mono, Roosevelt Radio, Destro F8, 1192 Folsom, SF; eventbee.com/v/beautifulmachines. 8pm, \$8.
"Blue Bear School of Music Showcase" Cafe Du Nord. 7:30pm, \$12-\$20.
Johnny Boyd, Stompy Jones Verdi Club, 2424 Mariposa, SF; www.verdiclub.net.

9:45pm, \$12.
Chris Robinson Brotherhood Great American Music Hall. 9pm, \$31.
North Fork, Scatter Gather, one f Hemlock Tavern. 8:30pm, \$6.
Guitar Shorty Biscuits and Blues. 8 and 10pm, \$20.
Lavender Diamond Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$10-\$12, all ages.
Major Powers and the Lo-Fi Symphony Amnesia. 9pm.
Stan Erhart Band Johnny Foley's. 9pm, free.
Sword, Gypsyhawk, American Sharks Independent. 8pm, \$22.
Nathan Temby vs Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Bombshell Betty and her Burlesqueers

Elbo Room. 9pm, \$10.
Melvin Rhyne, CCSF Jazz Band Fall Concert San Francisco City College, Diego Rivera Theater, 50 Phelan, SF; www.ccsf.edu. 8-10pm.

DANCE CLUBS

Stylus John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free. Hip-hop from the 1990s. **SFBG**

Elbo Room

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POLLO DEL MAR, HEKLINA, MATTHEW MARTIN, AND COOKIE DOUGH IN *THE GOLDEN GIRLS: THE CHRISTMAS EPISODES*. PHOTO BY JOSE GUZMAN COLON

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

The Golden Girls: The Christmas Episodes Victoria Theatre, 2961 16th St, SF; www.trannyshack.com. \$30. Opens Thu/6, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Dec 30. Four drag queens + *The Golden Girls* + Christmas = holiday magic.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Opens Wed/5, 8pm. Runs Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

"A Minor Cycle: Five Little Plays in One Starry Night" NOHspace, Project Artaud, 2840 Mariposa, SF; www.theatreofyugen.org. \$10-30. Previews Tue/11, 7pm. Opens Wed/12, 7pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 1pm. Through Dec 30. Theatre of Yugen presents the world premiere of five one-act plays based on tales of childhood, interpreted though traditional Japanese artistry.

"The San Francisco Olympians Festival" Exit Theater, 156 Eddy, SF; www.sfolympians.com. \$10. Opens Wed/5, 8pm. Runs Wed-Sat, 8pm (also Sat, 2pm). Through Dec 20. This 12-night festival features brand-new plays by Bay Area writers, each based on one of the 12 Olympian gods of ancient Greece.

ONGOING

A Christmas Carol Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Tue-Sat, 7pm (no evening performance Thu/6, Tue/11, or Dec 18; also 2pm matinees Sat/8, Dec 12, 15, 21, and 22; Sun, 5:30pm (also 1pm matinees Sun/9, Dec 16, and 23); Dec 24, 1pm. Through Dec 24. American Conservatory Theater's annual holiday performance features James Carpenter as Scrooge.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

History: The Musical Un-Scripted Theater, 533 Sutter, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through Dec 22. The Un-Scripted Theater Company performs "an unscripted romp through Western history."

Hysterical, Historical San Francisco: Holiday Edition Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$25-40. Fri-Sat and Dec 26-31, 9pm. Through Dec 31. Comedian Kurt Weitzmann takes on San Francisco history, adding some holiday flair along the way.

The Marvelous Wonderettes New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$27-46. Previews Wed/5-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm (no show Dec 23). Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.

The New California Traveling Jewish Theater, 470 Florida, SF; www.pianofight.com. \$20-25. Wed, 8pm. Through Dec 19. PianoFight Productions' female-centric sketch comedy group ForePlays presents an all-new variety show.

Open Shotwell Studios, 3252 19th St, SF; www.brownpapertickets.com. \$20. Fri-Sat and Mon, 8pm. Through Dec 17. A married couple decides to open up their relationship in Back Alley Theater and

Footloose's production of Jeff Bedillion's comedy for mature audiences.

Pal Joey Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Dec 16. 42nd Street Moon performs the Rodgers and Hart classic.

The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

Slugs and Kicks Thick House, 1695 18th St, SF; www.therhino.org. \$15-30. Wed/5-Sat/8, 8pm; Sun/9, 3pm. Theatre Rhinoceros performs John Fisher's play about the offstage drama at a college theater company.

Speed-the-Plow Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Extended through Dec 21. Actors Theatre of San Francisco performs the David Mamet drama.

The Submission New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 16. New Conservatory Theatre Center performs Jeff Talbott's drama about a playwright who falsifies his identity when he enters his latest work into a prestigious theater festival.

BAY AREA

Dracula Berkeley Community Church, 1802 Fairview, Berk; www.infernotheatre.org. \$12-25. Thu and Sat-Sun, 8pm; Fri, 9pm. Through Dec 16. Inferno Theatre Company performs Giulio Cesare Perrone's adaptation of the Bram Stoker classic.

It's a Wonderful Life: A Live Radio Play Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Tue and Thu-Sat, 8pm (also Thu/6, 1pm; Dec 15, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Dec 16. Marin Theatre Company performs Joe Landry's live radio play adaptation of the classic Capra film.

Toil and Trouble La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thu/6-Sat/8, 8pm. For a theater company known for its radical interpretations of the Shakespearean canon, a play such as Lauren Gunderson's *Toil and Trouble*, a goofy Generation Why retelling of *Macbeth*, is a particularly good fit for Impact Theatre. Whittled down to a dynamic three-character chamber play featuring delusional slackers plotting to turn their MBAs and nebulous SF Giants connections into a bloodless takeover of a remote island nation rather than get crappy café jobs to pay the rent, *Toil*/throws baseball, investors, Wikipedia, fortune cookies, hypothetical sex, and real violence into one cauldron, letting them bubble and froth throughout the piece. (Gluckstern)

The White Snake Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Sat and Dec 13, 2pm); Sun, 2 and 7pm. Through Dec 23. In Mary Zimmerman's *The White Snake*, nothing is quite as it seems. A mysterious stranger and her faithful servant are, in reality, a pair of shape-shifting serpents, the humble village pharmacy they build (with stolen money) is a front for their magical healing powers, a venerated Buddhist Abbott is actually a small-minded tyrant with a remarkably unholy obsession. Based on a Chinese myth dating to the 10th century, Zimmerman's treatment weaves together fanciful design, elements of Chinese drama, and a stirring reflection on the transformative power of love. (Gluckstern)

Woyzeck Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$23-35. Previews Wed/5-Thu/6, 7pm. Opens Fri/7, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Jan 27. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner. **SFBG**

ON THE CHEAP

Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 5

"Hidden in Plain Bite: Overlooked Opportunities for Food System Reform" 371 10th St., SF. (323) 828-7040, www.ffacoalition.org. 6:30-9pm, \$8-12. Come for this informative and eye-opening discussion that tackles new and innovative measures to reform our dastardly food system. Organic food offerings and a silent auction will follow the talk.

Lemony Snicket The Booksmith, 1644 Haight, SF. (415) 863-8688, www.booksmith.com. 5-8pm, free. Beleaguered children's book hero Lemony Snicket will be on hand at the Booksmith this evening for a meet and greet promoting his latest effort, entitled *Who Could That Be at This Hour?*

FRIDAY 7

"Terra e Asfalto: Around the World on a Vespa" The Emerald Tablet, 80 Fresno, SF. (415) 500-2323, www.terraeasfalto.it. Through Dec. 16. Opening reception: 6-10pm, free. How anyone can travel all around the world on those speedy little cosmopolitan numbers is beyond us. But Italian couple Giorgio Serafino and Giuliana Foresi did it — and the duo will be presenting their travels via this photo exhibit, where pictures of destinations such as Thailand, South Africa, and Italy will be on display.

Mission Holiday Block Party Various businesses on Valencia from 23rd to 14th Sts. and surrounding blocks, SF. www.valenciastreetfsf.com. 5-10pm, free. Get half price on sangria at Locanda, 20 percent off clothes and accessories at Five and Diamond (while Shovel Man plays!), check out a George Chen-hosted comedy program at Lost Weekend Video's CineCave and more at this holiday celebration in Valencia's neighborly businesses.

"Snapshot" Southern Exposure, 3030 20th St., SF. (415) 863-2141, www.ssex.org. Through Dec/20. Opening reception: 7-9pm, free. The Youth Advisory Board of Southern Exposure's new exhibit explores the relationship between the medium of photography and the notion of memory. An experimental work, "Snapshot" features young artists' take on fact and fiction through digital manipulation.

"Aloha on Ice" Embarcadero ice rink, Justin Herman Plaza, SF. (415) 392-2235, tinyurl.com/alohaonice. 4-7pm, free. Come bask in the warm aloha spirit at this pop-up luau. You'll have a number of ways to get tropical at this event, like sampling Hawaiian food, making fresh flower leis, and mugging in a Hawaii-kitsch photo booth. Drink umbrellas and hellacious sunglasses tan not included.

DIY Library Party Mission Bay Branch Library, 960 Fourth St., SF. (415) 626-7512, www.friendssfpl.org. 7-10pm, free for members and friends of members, \$35 for membership. The DIY aesthetic has permeated nearly all facets of our contemporary culture, so it's past time for our local library to get in on the low budget fun. Get engrossed by an impromptu arts and crafts proj-

COP A LOOK FROM PLADRA ON MON/10.

ect, and mingle with cocktail-sipping fellow literary fans at this free event.

Hurricane Sandy Benefit Show Modern Eden Gallery, 403 Francisco, SF. www.hope-beyond.com. 6-9pm, free. We on the West Coast are lucky to not have to deal with terrors of hurricanes, which is why we urge to attend this art show benefiting our fellow Americans on the other side of the nation.

SATURDAY 8

East Bay Alternative Book and Zine Fest Berkeley City College, 2050 Center, Berk. eastbayalternativepressbookfair.blogspot.com. 10am-5pm, free. The good folks behind this event decided to go bigger with the third installment of the East Bay Alternative Book and Zine fest. There'll be workshops on zines, screen-printing, letterpress, and comic illustration in addition to speeches from dozens of local writers.

Vagabond Indie Craft Fair Urban Bazaar, 1371 Ninth Ave., SF. (415) 664-4422, www.urbanbazaarsf.com. Also Dec/9. Noon-6:30pm, free. Etsy addicts take note! Urban Bazaar in conjunction with Etsy and the SF Etsy team will be putting the third annual holiday-themed Vagabond Indie Craft Fair. Come peruse with your keen shopper's eye the emporium of hip, fun, and crafty items. Also probably a good idea to do some holiday shopping while you're at it.

Holiday Indie Mart Speakeasy Brewery, 1195 Evans, SF. www.indie-mart.com. Noon-6pm, free. If you've never made it out to Speakeasy's Bayview brew factory, now's the perfect time. Indie Mart is assembling over 45 vendors, who will come equipped with DIY giftables you'll be stocked on for your family and friends. Bonus round: today the brewery will unveil its new taproom, designed by Indie Mart creator Kelly Malone and friends.

KPFA Crafts Fair Concourse Exhibition Center, 635 Eighth St., SF. (510) 848-6767 ext. 646, www.kpfa.org/craftsfair. Also Dec/9. 10am-6pm, free — \$10. Go to the Vagabond Crafts Fair on Saturday and the KPFA Crafts Fair on Sunday, or vice versa or do a crafts fair crawl by attending both on the same day! Sponsored by the progressive-minded folk at the KPFA 94.1 radio station in Berkeley, this festivity is going all out by bringing craftwork from over 200 local artisans featuring glass, leather, and stone items.

MONDAY 10

Pladra Holiday Launch 5-8pm, free. 111 Minna, SF. www.pladra.com SF flannel company Pladra shows off its latest line of shirts for men and women at this holiday party and trunk show. Everything's sourced and made in the Bay Area, for a hyperlocal, winter-ready shopping experience.

TUESDAY 11

A Long Day's Evening Translation City Lights Bookstore, 261 Columbus, SF. (415) 362-1901, www.citylights.com. 7pm, free. Turkish experimental modernists rejoice! Aron Aji has finally translated *A Long Day's Evening* by Bilge Karasu for our literary loving. Attend this talk today by Aji to hear how the process took shape. **SFBG**



FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Generation P When Babylen Tatarsky (Vladimir Epifantsev) meets an old friend by chance, he's plucked from penny-ante street level entrepreneurship into the much higher stakes of advertising in early 1990s Russia — a brave new world of post-Communist consumerist capitalism bent on outperforming the West's, in which new corrupt orders replace the old ones with dizzying speed. His rise from humble copy writer to a "living god" controlling mass reality one commercial at a time is accompanied by a whole lot of recreational drug use, mafia-style violence, and references to Mesopotamian mythology. Adapted from Victor Pelevin's 1999 novel (published in the US as *Homo Zapiens*), Victor Ginzburg's film preserves its heady, gonzo mix of Pynchon, cyberpunk, and *Putney Swope* (1969) as a satirical conspiracy fantasia in which excess is both the style and the subject. No doubt at least half the in-jokes are lost on non-Russian audiences, but *Generation P* is so dense and hyperactive you'll be entertained by its fabulist sociopolitical onslaught regardless. (1:52) *Embarcadero*. (Harvey) **In the Family** See "Father and Law." (2:49) *Opera Plaza*.

North Sea Texas Growing up is never easy — especially when you know who you are and who you love from a tender young age, and live in a sleepy Belgium coastal hamlet in the early '70s. Sexual freedom begins at home, as filmmaker Bavo Defurne's debut feature opens on our beautiful little protagonist, Pim — a melancholy, shy, diligent soul who has a talent for drawing, a responsible nature, and a yen for ritual dress-up in lipstick and lace. He has an over-the-top role model: an accordion-playing, zaftig mother who has a rep as the village floozy. Left alone far too often as his mom parties at a bar named Texas, Pim takes refuge with kindly single-mom neighbor Marcella, her earnest daughter, and her sexy, motorcycle-loving son, Gino, who turns out to be just Pim's speed. But this childhood idyll is under threat: Gino's new girlfriend and a handsome new boarder at Pim's house promise to change everything. Displaying a gentle, empathetic touch for his cast of mildly quirky characters and a genuine knack for conjuring those long, sensual days of youth, Defurne manages to shine a fresh, romantic light on a somewhat familiar bildungsroman, leaving a lingering taste of sea salt and sweat along with the feeling of walking in one young boy's very specific shoes. (1:36) *Opera Plaza, Shattuck*. (Chun)

Playing For Keeps Gerard Butler plays a former sports star who aims to redeem himself by coaching his kid's soccer team. (1:46)

"The Vortex Apocalypse, or How I Learned to Stop Worrying and Love Thursday Film Cult" With a respectful nod to the Mayans, the Vortex sees off 2012 with four weeks of movies depicting end-of-the-world-as-we-know-it scenarios. First up is an interesting duo from 1974. In *Chosen Survivors*, 11

BELGIAN COMING-OF-AGE DRAMA
NORTH SEA TEXAS OPENS FRI/7.



strangers selected for their particular knowledge and skills are taken to an elaborate government bunker deep beneath the desert. They're told they're among several such groups in different secret locations chosen to preserve the human race in the immediate aftermath of total thermonuclear war. This is pretty hard to take, along with the notion that they'll be spending at least the next five years in this very 1970s silver discotheque-spaceship environ. But soon the chosen few have an even more jarring crisis to deal with: the scientists who devised this sunken fortress neglected to note it is surrounded by caves filled with hungry vampire bats. There's a very big twist at the one-hour point, but just when this rare theatrical feature by TV director Sutton Roley (*The Man From U.N.C.L.E., Airwolf*, etc.) should kick into high gear, it actually seems to slow down. Still, there are a couple very tense sequences, and some interesting character fillips. The co-feature is *The Last Days of Planet Earth* a.k.a. *Prophecies of Nostradamus*, a Japanese superproduction that aimed to top both the then-prominent disaster movie genre and the strain of eco-horror dominating much of 1970s fantasy cinema. In addition to the expected earthquakes, tsunamis, and such, Earth's meltdown triggers such phenomena as perodactyl-sized vampire bats (again!) and bird-eating flowers. Toshio Masuda's special effects spectacular also features a really weird modern dance performance, and — in the editorially butchered, atrociously dubbed US release version — dialogue like "But by not allowing them to live, you're ... killing them!" *Vortex Room*. (Harvey) **Waiting for Lightning** The first voice you hear in *Waiting for Lightning* is pro skateboarder Danny Way's mother: "I said, 'Are you crazy? What do you think you're doing?'" Can't really blame her for worry-

ing: *Waiting for Lightning* is a bio-doc following the fearless Way's rise from littl'est squirt at the Del Mar skate park to his determined quest to jump over the Great Wall of China in 2005. Growing up, he faced problems (his dad was killed in jail; his mom partied ... a lot; his mentor died in a car crash; he suffered a broken neck after a surfing accident), but persevered to find his calling, pursuing what a peer calls "life-and-death stuntman shit." Like all docs about skateboarding — a sport that depends so much on cameras standing by — there's no shortage of action footage, and big names like Tony Hawk and Christian Hosoi drop by to heap praise on Way's talents and work ethic. *Lightning* is aimed mostly at an audience already fond of watching skate footage; it lacks the artistic heft of 2001's *Dogtown and Z-Boys*, or the unusually compelling narrative of 2003's *Stoked: The Rise and Fall of Gator*, and the whole "Way is a golden god" theme gets a little tiresome. But it must be said: the Great Wall jump — a self-mythologizing publicity stunt that would do Evel Knievel proud — is rather spectacular. (1:32) *Metreon*. (Eddy)

ONGOING

The Collection As soon as you behold the neon sign "Hotel Argento" shining over the grim warehouse-cum-evil dead trap, you know exactly what you're in for — a wink, and even a little bit of a horror superfan's giggle. In other words, to tweak that killer Roach Motel tagline: kids check in, but they don't check out. No need to see 2009's *The Collector* — the previous movie by director-cowriter Marcus Dunstan and writer Patrick Melton (winners of the third season of *Project Greenlight*, now with the screenplays for multiple *Saw* films beneath their collective belt) — the

giallo fanboy and gorehound hallmarks are there for all to enjoy: tarantulas (straight from 1981's *The Beyond*), a factory kitted out as an elaborate murder machine, and end credits that capture characters' last moments. Plus, plenty of fast-paced shocks and seemingly endless splatter, with a heavy sprinkle of wince-inducing compound fractures. *The Collection* ups the first film's ante, as gamine Elena (Emma Fitzpatrick) is lured to go dancing with her pals. Their underground party turns out to be way beyond the fringe, as the killer mows down the dance floor, literally, and gives the phrase "teen crush" a bloody new spin. Stumbling on *The Collector*'s antihero thief Arkin (Josh Stewart) locked in a box, Elena releases him but can't prevent her own capture, so killer-body-guard Lucello (*Oz*'s Lee Tergesen) snatches Arkin from the hospital and forces him to lead his team of toughs through a not-so-funhouse teeming with booby traps as well as victims-turned-insidious-weapons. All of which almost convinces you of nutty-nutball genius of the masked, dilated-pupiled Collector (here stuntman Randall Archer), who takes trendy taxidermy to icky extremes — even when his mechanism is threatened by a way smart last girl and a lock picker who's adept at cracking building codes. Despite Dunstan's obvious devotion to horror-movie landmarks, *The Collection* doesn't turn out to be particularly original: rather, it attempts to stand on the shoulders — and arms and dismembered body parts — of others, in hopes of finding its place on a nonexistent drive-in bill. (1:23) *Metreon, 1000 Van Ness*. (Chun) **Killing Them Softly** Lowest-level criminal fuck-

wits Frankie (Scoot McNairy) and Russell (Ben Mendelsohn) are hired to rob a mob gambling den, a task which miraculously they fail to blow. Nevertheless, the repercussions are swift and harsh, as a middleman suit (Richard Jenkins) to the unseen bosses brings in one hitman (Brad Pitt), who brings in another (James Gandolfini) to figure out who the thieves are and administer extreme justice. Based on a 1970s novel by George V. Higgins, this latest collaboration by Pitt and director-scenarist Andrew Dominik would appear superficially to be a surer commercial bet after the box-office failure of their last, 2007's *The Assassination of Jesse James By the Coward Robert Ford* — one of the great films of the last decade. But if you're looking for action thrills or even Guy Ritchie-style swaggering mantalk (though there is some of that), you'll be disappointed to find *Killing* more in the abstracted crime drama arena of *Drive* (2011) or *The American* (2010), landing somewhere between the riveting former and the arid latter. This meticulously crafted tale is never less than compelling in imaginative direction and expert performance, but it still carries a certain unshakable air of so-what. Some may be turned off by just how vividly unpleasant Mendelsohn's junkie and Gandolfini's alchie are. Others will shrug at the wisdom of re-setting this story in the fall of 2008, with financial-infrastructure collapse and the hollow promise of President-elect Obama's "Change" providing ironical background noise. It's all a little too little, too soon. (1:37) *Four Star, Marina, Metreon, 1000 Van Ness*. (Harvey) **SFBG**

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Santa Rosa - Summerfield Cinemas Campbell - Camera 7 Pruneyard

FILM LISTINGS

REP CLOCK

Schedules are for Wed/5-Tue/11 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ABCO ARTSPACE 3135 Filbert, Oakl; www.everything-isterrible.com. \$10. "Everything is Terrible! Holiday Special!," found-footage video collage, Sat, 10.

"ANOTHER HOLE IN THE HEAD FILM FESTIVAL" Terra Gallery, 511 Harrison, SF; Roxie, 3117 16th St, SF; Victoria, 2961 16th St; and Vortex Room, 1082 Howard, SF; www.sfindie.com. Ninth annual festival of genre films, with 28 features and 26 shorts, Wed-Sun.

ANSWER COALITION 2969 Mission, SF; www.

answers.org. \$5-10. **Occupy the Bay** (Riley, 2012), Thu, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" works by Jeremy Rourke, Ben Wood, and others celebrating forgotten formats and media archaeology, Sat, 8:30.

BALBOA 3630 Balboa, SF; www.cinemasf.com. \$10. •**Remembering Playland at the Beach** (Wyrsch, 2010), Sat, noon, and **Sutro's: The Palace at Lands End** (Wyrsch, 2011), Sat, 1:30. With director Tom Wyrsch in person.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Get Carter** (Hodges, 1971), Wed, 2:40, 7, and **The Trip** (Winterbottom, 2010), Wed, 4:50, 9:10. **Mystical Traveler: The Life and Times of Dr. John-Roger**

GEORGES FRANJU'S HAUNTING EYES WITHOUT A FACE (1960) PLAYS THE PACIFIC FILM ARCHIVE.



(2013), Thu, 7:30. This event, \$10; preceded by free video seminars from Dr. John-Roger, Thu, 9am-6pm. More info at www.mysticaltraveler.com. "Midnites for Maniacs: No Pain No Gain Triple Bill:" •**Bring It On** (Reed, 2000), Fri, 7:30; **Hairspray** (Waters, 1988), Fri, 9:30; and **Kickboxer** (DiSalle, 1989), Fri, 11:30. **Samsara** (Fricke, 2011), Sat-Sun, 2, 4:30, 7, 9:15. "Rick Prelinger Presents Lost Landscapes of San Francisco 7," Tue, 7:30. More info at www.longnow.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **A Late Quartet** (Zilberman, 2012), call for dates and times. **A Royal Affair** (Arcel, 2012), call for dates and times. "Pierre Etaix: Lost and Found:" **Le Grand Amour** (1969) with "Happy Anniversary" (1962), Fri and Dec 13, 6:45 (also Fri, 4:30); **The Suitor** (1963) with "Rupture" (1961), Fri, 9; Sat, 2; Tue, 8:30; **Yo Yo** (1965), Sun, 5, 7:15; Dec 12, 8:30; **As Long**

"★★★★★ COURAGEOUS!" -ROGER EBERT, CHICAGO SUN-TIMES

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The New York Times Critic's Pick

CRITIC'S CHOICE -J.R. JONES, CHICAGO READER

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- Noah Lee, FILM THREAT

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As You're Healthy (1966) with "Feeling Good" (1969), Tue, 6:45; Dec 13, 9; **Land of Milk and Honey** (1971), Dec 12, 6:45. "Mysteries of the Krell: Making the Sci-Fi Epic *Forbidden Planet*," Sat, 7. This event, \$12. **White Christmas** (Curtiz, 1954), Sun, 1. "A Century Ago: The Films of 1912," presented on a vintage projector with live accompaniment, Mon, 7. This event, \$12.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Day With(out) Art:" **United in Anger: A History of ACT UP** (Hubbard, 2012), Wed, 7. "Grand Illusions: French Cinema Classics, 1928-1960:" **Crime and Punishment** (Chenal, 1935), Thu, 7; **Port of Shadows** (Carné, 1938), Fri, 7; **Eyes Without a Face** (Franju, 1960), Fri, 8:50; **Les orgueilleux** (Allégret, 1953), Sun, 3; **Carnival in Flanders** (Feyder, 1935), Sun, 5. "Wild at Heart: Barry Gifford:" **Lost Highway** (Lynch, 1997), Sat, 6; **Perdita Durango** (de la Iglesia, 1997), Sat, 9:10.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. Another Hole in the Head Film Festival, Wed-Fri. Visit www.sfindie.com for complete schedule. **Just 45 Minutes from Broadway** (Jaglom, 2012), Wed-Thu, 7, 9:15.

SF CINEMATHEQUE San Francisco Museum of Modern Art, 151 Third St, SF; www.sfcinematheque.org. \$10. "Shifting Geographies/Special Relativity:" **Deep State** (Butler and Mirza, 2012), with other works, presented in association with SFMOMA, Thu, 7.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Apocalypse, or How I Learned to Stop Worrying and Love Thursday Film Cult:" •**Chosen Survivors** (Roley, 1974), Thu, 9, and **The Last Days of Planet Earth** (Masuda, 1974), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Honk If You're Horny: Retro Sex Musicals:" **Alice in Wonderland** (Townsend, 1976), Thu, 7:30. **Islam Unknown: Part Two** (Elders, 2012), Sun, 2. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeople-world.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034721800. The following person is doing business as The Boneyard, 360 Barneveld San Francisco, CA 94124. This business is conducted by a general partnership. Registrant commenced business under the abovelisted fictitious business name on Nov. 15, 2012. Signed by Richard Mainzer. This statement was filed by Michael Jaldon, Deputy County Clerk, on Nov. 15, 2012. L#2021, Publication Dates: Nov. 21, 28, Dec. 5, 12, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034699700. The following person is doing business as Almanac, 2639 Lombard St. San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the abovelisted fictitious business name on Nov. 5, 2012. Signed by Adrian Albino. This statement was filed by Marielyne L. Argente, Deputy County Clerk, on Nov. 15, 2012. L#2016, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC12549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun LinSong for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun LinSong filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun LinSong. Proposed Name: Doris LinSong. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2018, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034660900. The following person is doing business as High Tailin Dog Walkin, 1362 Vermont St. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the abovelisted fictitious business name on Oct. 19, 2012. Signed by Kristine Mill. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 19, 2012. L#2015, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC12549005. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pierre Atchley for change of name. TO ALL INTERESTED PERSONS: Petitioner Pierre Atchley filed a petition with this court for a decree changing names as follows: Present Name: Pierre Atchley. Proposed Name: Pierre Aguirre. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/11/2012. Time: 9:00 AM, Dept. 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Oct. 5, 2012. L#2017, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC12549119. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Roseanna Lea Turner for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun LinSong filed a petition with this court for a decree changing names as follows: Present Name: Roseanna Lea Turner. Proposed Name: Roseanna Lea Lila. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/7/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 21, 2012. L#2024, Publication dates: Nov. 28, Dec. 5, 12, 19, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Nov. 2, 2012. To Whom It May Concern: The name of the applicant is: Naser J Zakout. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 522 Sutter St. San Francisco, CA 941021102. Type of License Applied for: 21 – OFFSALE GENERAL. Publication dates: Dec. 5, 12, 19, 2012; L#2026.

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DEC. 5-11, 2012

ARIES

March 21-April 19

You don't need to know what to do, Aries, so stop worrying so much. Your life is unfolding before you and the test at hand is how can you participate without being controlling? Instead of making decisions and forging ahead, try enjoying the moment from whatever it brings. Life is not a race.

TAURUS

April 20-May 20

True leadership is not something wielded from on high, but what a person does from within community. Don't separate yourself from others and then try to control them or your shared situation. Collaborate so that you can know what will work for all. Only then can you successfully direct this week.

GEMINI

May 21-June 21

Don't try to keep the peace if it's time for war. Your relationships need some serious tending to this week. You are meant to confront your fears, your needs and the compulsions that have been driving you. Don't try to control things; just be honest with yourself and share your truth with others.

CANCER

June 22-July 22

Your life is pointed in the right direction, but what you're going through may feel like hard stuff you've been through before and shouldn't have to again. You are growing into yourself, Moonchild, and you may just have to feel the ways that you are small in your progress towards growing bigger.

LEO

July 23-Aug. 22

Your ambiguities are your greatest teachers this week. It is the very stuff that you don't know that is trying to clarify your path. Step willingly into the feelings of unrest that are plaguing you and tolerate their crappy vibes; this is what is necessary if you are going to see what lies beyond them.

VIRGO

Aug. 23-Sept. 22

The best way to execute the much-needed changes in your life is by taking it slow, Virgo. You are building an empire in this life, and if it's not one that you love then what's the point of it all? Make sure your life is going in the right direction by keeping your heart open and your wits about you at every turn this week.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Consider the needs of your heart before you over commit yourself this week. You've taken on too much and there's no good in it, Libra. Instead of trying to do it all at once and as quickly as possible, try doing only what you can emotionally handle so you can get it right on the first try.

SCORPIO

Oct. 23-Nov. 21

Don't try to fix things, Scorpio. Stop trying to understand what to do next or how to undo your past. How did the first person discovered that animal dung worked great as fertilizer? The kind of alchemical set of mistakes that led to that insight is what you should be gunning for; turn your crap to compost this week.

SAGITTARIUS

Nov. 22-Dec. 21

Collect data, dear Sagittarius. It's a good time to get a sense of what your friends and family think about you and your current situation. You need to trust in your gut and be an independent agent this week, but coming to the answers that you need by way of research will help you to make the best choices.

CAPRICORN

Dec. 22-Jan. 19

You can get what you want by maintaining a delicate balance between going with the flow and having a multi-staged plan that you are working on executing. Strive to be receptive this week so that you can pick up on the nuances of what's happening, and let them influence your well-laid plans.

AQUARIUS

Jan. 20-Feb. 18

Turn your attention to what is working in your life, even if your troubles surround you this week. There's possibility inherent in all of your troubles, it just takes special effort to find it. By being emotionally present and honest you'll be able to keep it together even when it feels like things are falling apart.

PISCES

Feb. 19-March 20

To secure your world and make it a place you want to be this week you've gotta be yourself, Pisces. Its way too easy to play the role you believe is expected of you, or to water down your awesomeness in a misguided attempt to be supportive to others. Be real and let the goodness flow from there.

SENSUAL MASSAGE

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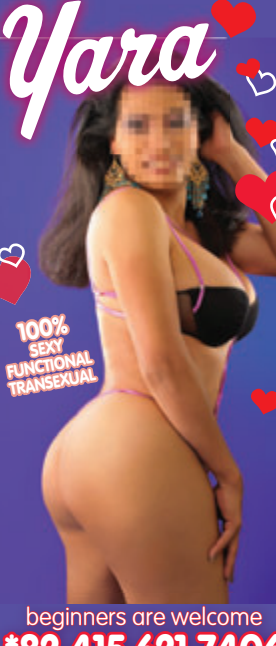
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